

THE ATHLETIC

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No. 4018.

SATURDAY, OCTOBER 29, 1904.

THREEPENCE
REGISTERED AS A NEWSPAPER

SWINEY LECTURES ON GEOLOGY.

(Under the direction of the Trustees of the British Museum.)
A COURSE of TWELVE LECTURES on "GEOLOGY—the RECORD and its INTERPRETATION," will be delivered by JOHN S. FLINT, M.A. D.Sc. F.R.S.E. in the LECTURE THEATRE of the VICTORIA and ALBERT MUSEUM, South Kensington, (by permission of the Board of Education), on MONDAYS, WEDNESDAYS, and FRIDAYS, at 5 P.M., beginning MONDAY, November 7, and ending FRIDAY, December 2. Each Lecture will be illustrated by means of Lantern Slides and Lime Light. Admission to the Course free. Entrance from Exhibition Road.

By Order of the Trustees,
RAY LANKESTER, Director.
British Museum (Natural History), Cromwell Road,
London, S.W.

UNIVERSITY COLLEGE, LONDON.

(University of London.)
TWO COURSES of LECTURES on "ENGLISH ART from HOGARTH to the PRESENT TIME" will be given by Mr. D. S. MACCOLL, M.A. Lond. B.A. Oxon., in the FIRST and SECOND TERMS, on FRIDAYS, at 4.30 P.M.
The First Course will BEGIN on FRIDAY, November 4, at 4.30 P.M.
Applications for Tickets, accompanied with Drafts drawn in favour of Mr. Arthur J. Short, should be addressed to the undersigned. Fee, Both Courses, 11. 11s. 6d. One Course, One Guinea.
WALTER W. SUTTON, M.A., Acting Secretary.

GRESHAM COLLEGE, BASINGHALL STREET, E.C.4.

FOUR LECTURES, Free to the Public, on "INFINITISM and CALCULUS," will be delivered on TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, November 1-4, by W. H. WAGSTAFF, M.A., Gresham Professor of Geometry, commencing at 6 P.M.

THE CORONATION OF HIS MAJESTY KING EDWARD VII.

PAINTED BY EDWIN ARBER, R.A.
Messrs. THOMAS AGNEW & SONS beg to announce that the Exhibition of this Great Historical Picture is NOW OPEN at 47, NEW BOND STREET (corner of Maddox Street). Admission, including Descriptive Pamphlet, ONE SHILLING.

THE LEICESTER GALLERIES, Leicester Square.

LAST DAY of EXHIBITION of Works by C. CONDER, W. ROTHENSTEIN, and C. H. SHANNON. Exhibition of Water-colours by TURNER, COPELY FIDDLING, DE WINT, D. COX, and other Masters of the English School.

OLD BRITISH SCHOOL.—SHEPHERD'S WINTER EXHIBITION.

Includes choice Landscapes and Portraits by the Masters of the Old British School.—SHEPHERD'S GALLERY, 27, King Street, St. James's.

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For further information apply to the Secretary, Mr. GEORGE LANKESTER, 23, Paternoster Row, E.C.

MERCHANT TAYLORS' SCHOOL, Charterhouse Square, E.C.4.

FIVE ENTRANCE SCHOLARSHIPS for Boys under 14 years of age, on December 11, 1904, will be competed for on DECEMBER 1, 2, and 3 next. An ordinary ENTRANCE EXAMINATION will be held on WEDNESDAY, December 7, 1904.—For particulars apply to the SECRETARY.

THE DOWNS SCHOOL, SEAFORD, SUSSEX.

Head Mistress—Miss LUCY ROBINSON, M.A. (late Second Mistress St. Felix School, Southwold). References: The Principal of Bedford College, London; The Master of Peterhouse, Cambridge.

EDUCATION.

Parents or Guardians desiring accurate information relative to the CHOICE of SCHOOLS for BOYS or GIRLS or TUTORIALS in England or abroad are invited to call upon or send fully detailed particulars to MESSRS. GARRATT, TIERING & CO., who for more than thirty years have been closely in touch with the leading Educational Establishments.

Advice, free of charge, is given by Mr. Thring, Nephew of the late Head Master of Uppingham, 26, Tavistock Street, London, W.

LINDSEY COUNTY COUNCIL EDUCATION COMMITTEE.

GAINSBOROUGH PUPIL-TEACHERS' CENTRE.

WANTED, A LADY PRINCIPAL for this CENTRE. 30 on Registers. Previous experience of training Pupil-Teachers necessary. Salary, 300. Forms of Application, which should be returned by NOVEMBER 5, to be obtained from the SECRETARY, Lindsey Education Committee, 286, High Street, Lincoln.

UNIVERSITY of LONDON.

The SENATE invite applications for the FRANCIS GALTON RESEARCH FELLOWSHIP in NATURAL EUGENICS. The Fellowship is of the annual value of 250l., is tenable for One Year in the first instance, and is renewable for Two subsequent Years. An additional sum of 250l. a year is provided, and can be used at the discretion of the Committee in assisting the work of the Fellow. Applications, accompanied by copies of not more than three Testimonials, must reach the University not later than NOVEMBER 10, 1904, and should be addressed to the Principal, University of London, South Kensington, S.W., from whom further particulars can be obtained.

ARTHUR W. HUCKER, Principal.

QUEEN'S COLLEGE, IRELAND.

The MURRAY PROFESSORSHIP of PATHOLOGY in the QUEEN'S COLLEGE, BELFAST, being NOW VACANT, Candidates for that Office are requested to forward their Testimonials to the UNDER SECRETARY, Dublin Castle, on or before NOVEMBER 9, 1904, in order that the same may be submitted to his Excellency the Lord Lieutenant. The Candidate who may be selected must be prepared to enter on the duties of the Office on JANUARY 5, 1905.

Dublin Castle, October 18, 1904.

NOTTINGHAMSHIRE EDUCATION COMMITTEE.

WANTED, SECRETARY for HIGHER EDUCATION, under the Director, to take charge of the Higher Education Office Work, also to do work in the County as required.

Young Oxford or Cambridge Graduate preferred. Some knowledge of Science essential, especially as regards Agriculture.

Salary 250l. with annual increase of 25. up to 350l. Applications to be sent in before NOVEMBER 15. For Application Forms apply to the Director, Education Office, Shire Hall, Nottingham. No canvassing.

THE ROYAL ORPHANAGE, WOLVERHAMPTON.

The GOVERNORS invite applications for the appointment of HEAD MASTER for the BOYS' SCHOOL. Number of Boys, 25 (increasing). Applicants must be University Graduates, Members of the Church of England, and experienced in School Work.

Spelled commencing 200l., with annual increments of 10l. up to 400l., with House, free of Rent, Rates, and Taxes.

Further information may be obtained from the Secretary, who will also supply printed extracts from last year's Report on remittance of 10l.

Applications, marked "Head Master," with copies of not more than three recent Testimonials, and the names of Three References, and giving full particulars as to age (which must not exceed 45), experience, present work, and other qualifications, stating also when free to enter upon duties, must be sent in not later than NOVEMBER 23, 1904, addressed to the Secretary, Royal Orphanage, Wolverhampton.

Canvassing of Governors not allowed.

By Order,
WALTER HAMBLETT, Secretary.

October 25, 1904.

MAGNUS ENDOWED GRAMMAR SCHOOL, NEWARK-ON-TRENT.

The Office of HEAD MASTER of the above SCHOOL will be VACANT at CHRISTMAS, and a SUCCESSOR will be appointed who will be expected to take charge of the School after the Christmas Vacation.

Candidates must be not over 35 years of age, and of experience in Secondary Schools.

The Head Master must be a Graduate of some University in the United Kingdom and must not have any other Office or Employment.

The Head Master will, while holding the Office, have the use and enjoyment of the School House, which has room for Twenty Boarders.

The salary of the Head Master is 1500l. a year fixed, and a Capitalisation Fee.

Applications, accompanied by Testimonials, to be forwarded to the Clerk of the Governors, GOSWARTY TALLENT, Esq., Newark, Nottingham, on or before NOVEMBER 1 next, from whom further particulars can be had on application.

Canvassing any of the Governors will disqualify any Candidate.

COUNTY COUNCIL OF THE ISLE OF ELY.

SECONDARY SCHOOL FOR GIRLS, WISBECH.

Applications are invited for the position of HEAD MISTRESS of the SECONDARY SCHOOL FOR GIRLS, which is shortly to be established in Wisbech.

Candidates should possess a University Degree or its equivalent, and should have had experience of Secondary School Work.

The salary offered is 1700l. per annum, with a Capitalisation Fee of 10l. for every Pupil beyond 50.

Applications, which should be endorsed "Girls' Secondary School," will be received up to the 3rd NOVEMBER prox. by the undersigned, from whom Forms of Application and particulars respecting the appointment may be obtained.

Wisbech. J. H. DENNIS, Solicitor, Hon. Sec.

STAFFORDSHIRE EDUCATION COMMITTEE.

A HEAD MISTRESS is required for the PUPIL-TEACHER CENTRE at HILSTON. Preference will be given to Candidates who are registered (or qualified for registration) in Column B of the Teachers' Register. Salary 1750l. per annum.

Canvassing will disqualify.

Forms of Application must be returned not later than NOVEMBER 12, and can be obtained from GHAHAM BALFOUR, M.A., County Education Officer, Stafford.

October 18, 1904.

HULME HALL (Victoria University of Manchester).

The GOVERNORS of HULME HALL invite applications for the post of WARDEN. The Warden must be a Member of the Church of England (not necessarily in Holy Orders), and a Graduate of a University in the United Kingdom. He must be qualified to give religious instruction. He will be required to reside and begin his duties at Christmas. The post is worth not less than 8000l. a year, with House purchase—furnished.

Applications, stating age and Testimonials, should be sent before OCTOBER 29 to the Clerk at 3, John Dalton Street, Manchester, from whom further particulars may be obtained if desired.

Dated this 8th day of October 1904. HENRY TAYLOR, Clerk to the Governors.

Yearly Subscription, free by post, Inland 15s. 3d.; Foreign, 18s. Entered at the New York Post Office as Second Class matter.

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PARIS: W. H. SMITH & SON, 249, Rue de Rivoli; and at the GALIGNANI LIBRARY, 224, Rue de Rivoli.

UNIVERSITY of GLASGOW.

ADDITIONAL EXAMINERSHIPS.

The UNIVERSITY COURT of the UNIVERSITY of GLASGOW will shortly proceed to appoint the following ADDITIONAL EXAMINERS:—

(a) For Degrees in Arts and Science.—ONE EXAMINER in MATHEMATICS. Annual Salary 70l.

(b) For Degrees in Arts, Science, and Medicine.—ONE EXAMINER in NATURAL PHILOSOPHY (including PRACTICAL PHYSICS). Annual Salary 70l. Candidates should be qualified both on the Mathematical and Experimental side.—ONE EXAMINER in CHEMISTRY. Annual Salary 50l.

The appointments will be for Three or Four Years from January 1, 1905, and in addition to the above-mentioned Salaries, Hotel and Traveling Expenses will be paid.

Candidates should lodge twenty copies of their Application and Testimonials with the undersigned on or before NOVEMBER 12, 1904.

ALAN R. CLAPPERTON, Secretary, Glasgow University Court, 91, West Regent Street, Glasgow.

COUNTY BOROUGH of CROYDON.

EDUCATION COMMITTEE.

The COMMITTEE invite applications from persons qualified to conduct classes to prepare Women "King's Scholars" for the Certificate Examination.

The Class will meet at the SOUTH NORWOOD BRANCH POLYTECHNIC for Two Hours on Friday Evenings and Three Hours on Saturday Mornings from NOVEMBER 1904, to JULY, 1905.

The persons appointed will be required to give instruction in all the Subjects obligatory for the Certificate Examination except Science, Drawing, Needlework.

A SENIOR TUTOR, who will be responsible for the general management of the Class, and a JUNIOR TUTOR will be appointed at Salaries of 60l. and 40l. respectively per session.

Applications, accompanied by copies of Testimonials, should reach the undersigned not later than THURSDAY, November 3 next.

JAMES SMYTH, Clerk.

Education Office, Katharine Street, Croydon.

October 24, 1904.

OLDBURY SECONDARY SCHOOL and PUPIL-TEACHERS' CENTRE.

The GOVERNORS require, after CHRISTMAS, an ASSISTANT MASTER, to teach ordinary Form Subjects and Science or Mathematics. Salary 150l. per annum.

Further particulars may be obtained from the Secretary to whom Applications should be forwarded on or before NOVEMBER 20, 1904.

H. A. ANDERSON, Secretary.

Technical Schools, Oldbury.

SHIPLEY SCHOOL of ART.

REQUIRED, the services of a TEACHER as FIRST ASSISTANT in PAINTING, mainly in connection with the Development of the Instruction and Training of Pupil Teachers at Doncaster, and invite Applications from qualified Teachers for the post of HEAD MISTRESS at a Salary of 250l. per annum, a FIRST ASSISTANT MISTRESS at 120l., and a SECOND ASSISTANT MISTRESS at 100l. per annum.

The instruction to be given will be on the lines of an ordinary Secondary Day School curriculum. Experience of Pupil Teachers necessary. Duties to commence in JANUARY.

Applications must be made on Forms to be obtained at my Office, where they must be returned, endorsed "Chairman Education," not later than NOVEMBER 9. Copies of not more than three recent Testimonials must accompany the application.

R. H. A. TUVET, Town Clerk and Secretary of Education.

Town Clerk's Office, Doncaster, October, 1904.

BOROUGH of DONCASTER.

EDUCATION COMMITTEE.

The COMMITTEE are about to open a SECONDARY SCHOOL for GIRLS, mainly in connection with the Development of the Instruction and Training of Pupil Teachers at Doncaster, and invite Applications from qualified Teachers for the post of HEAD MISTRESS at a Salary of 250l. per annum, a FIRST ASSISTANT MISTRESS at 120l., and a SECOND ASSISTANT MISTRESS at 100l. per annum.

The instruction to be given will be on the lines of an ordinary Secondary Day School curriculum. Experience of Pupil Teachers necessary. Duties to commence in JANUARY.

Applications must be made on Forms to be obtained at my Office, where they must be returned, endorsed "Chairman Education," not later than NOVEMBER 9. Copies of not more than three recent Testimonials must accompany the application.

R. H. A. TUVET, Town Clerk and Secretary of Education.

Town Clerk's Office, Doncaster, October, 1904.

BEDFORD COLLEGE for WOMEN (University of London).

YORK PLACE, BAKER STREET, W.

The COUNCIL are about to appoint a LADY as HEAD of the TRAINING DEPARTMENT.

Applications must be sent by NOVEMBER 25 to the Secretary of the College, from whom further information may be obtained.

H. WALTON, Secretary.

METROPOLITAN BOROUGH of ISLINGTON.

PUBLIC LIBRARIES ACTS, 1892 and 1903.

The COUNCIL of the above METROPOLITAN BOROUGH are about to APPOINT a CHIEF LIBRARIAN, with a view to his taking up his duties at the commencement of 1905, and hereby invite applications from qualified persons.

The person to be appointed must have had at least seven years' experience in the management of libraries in which systematic classification is employed. He will be required to reside in the Borough, to undergo a medical examination as to his constitutional fitness for the position, and must not be more than 45 years of age. The appointment will be during the pleasure of the Council, and the commencing salary will be 500 per annum, rising by two increments of 50l. each to a maximum of 600l. per annum. Application must be made on the prescribed form (which, together with a list of duties, may be obtained at the Town Hall), and must reach the undersigned, accompanied by copies of not more than three testimonials, not later than SATURDAY, November 19, 1904.

Canvassing members of the Council, either directly or indirectly, will disqualify.

WM. F. DEWEY, Town Clerk.

Town Hall, Upper Street, N., October 17, 1904.

BERKSHIRE EDUCATION COMMITTEE.

PUPIL TEACHER CLASSES at WOKINGHAM.

The COMMITTEE propose to appoint a MISTRESS to organize and conduct Small Classes, beginning in JANUARY, 1905. Salary 150l. per annum. Candidates should be registered (or qualified to be) under Column B. Particulars and forms of application to be obtained from the SECRETARY, Berkshire Education Committee, The Forbury, Reading.

MAIDSTONE MUNICIPAL SCHOOL of ART.

AN ART (MALE) PUPIL TEACHER is REQUIRED for the above SCHOOL, to commence duties at once. Salary 60l. per annum. The appointed Candidate, who must be under 25 years of age, will be able to continue his studies for Certificates during the day time. Applications, stating age, qualifications, and references, to S. LANCE MONTEITH, Education Officer, Faith Street, Maidstone, before WEDNESDAY, November 9.

NORTH LONDON COLLEGIATE SCHOOL.—

WANTED, a CLASSICAL MISTRESS, high qualifications in Scholarship essential. Salary to a Mistress with experience, 150l.—Apply HEAD MISTRESS, Sandall Road, London, N.W.

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SATURDAY, OCTOBER 29, 1904.

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LITERATURE

London in the Time of the Tudors. By Sir Walter Besant. (A. & C. Black.)

THE new volume in the series planned by Sir Walter Besant to comprise the history of London suffers, like its immediate predecessor, from being rather a miscellany of roughly sorted notes than a full and considered treatise. Sir Walter was probably able to put his volume on the eighteenth century more or less into its final shape; but that dealing with the time of the Stuarts discovered so many *lacune* as to render inevitable the conclusion that he had not finished work on it when he died. The present volume seems to us more complete than the last, but it by no means rounds off the full picture of London in Tudor times. However, the mass of material collected in this somewhat cumbrous form is invaluable, and will supply the reader with information on almost any subject of interest in those days. It is probable that had Sir Walter lived to prepare his book for the press he would have eliminated some of his lengthy and superfluous tables, condensed their results, and placed his conclusions in more orderly array. But we are grateful to have this vast miscellany of information, even as it is and with its imperfections. It is safe to say that Besant himself was more drawn towards Tudor London than towards the London of the Stuarts. Hence this is a better book than its predecessor. It is not only fuller and more particular, but it is also compiled with more affection and loving-kindness. The scheme is divided into five parts, dealing respectively with 'Tudor Sovereigns,' 'Religion,' 'Elizabethan London,' 'Government and Trade of the City,' and 'Social Life.' The most important of these sections is, of course, the last, and the last is worthy of its subject. In a hundred and thirty pages is contained all the material for forming a vivid picture of the times of Elizabeth, and, thus brought together, it

makes reading of wider and deeper interest than any romance. History is more realizable with these facts on parade before us.

The sixteenth century marks an epoch of vital importance to England, if not to the whole of Europe. It includes in it the beginnings of modernity. Sir Walter states that "on stepping out of the fifteenth into the sixteenth century one becomes conscious of a change." Now a century is but a conventional division, and it is certain that we do not become conscious of a change because we step over that artificial boundary. It is merely that the shadow of the Reformation, of the new learning, is on our consciousness. In the early sixteenth century people knew nothing of any change. In fact, they may be more or less claimed by the Middle Ages. But modern times undoubtedly do date from the mid-century, from the break with Rome, from the defeat of the Spanish power, from the revival of learning, from the expansion of commerce, from the golden age of letters. It is this that must always give attraction to the period. It faced two ways, with one eye upon the darkling past of civil war, of feudalism, of a Catholic England, and the other set towards a growing Puritanism, a widening political outlook, and the foundation of modern political and social ideas. There was no room any longer for portcullis and moat. The feudal castle had had its day; the mansion, which was to be not a fortress, but a home, arose, and some of the finest specimens of our native architecture date from this period. Sir Walter admits the difficulty of reintegrating the picture adequately. He says:—

"The London merchant's houses in the sixteenth century steadily improved in solid comfort and even in magnificence. No one will ever be able to restore completely, or even approximately, the London of that century. We do not know the numbers of the great houses; we know only in part their constitutions, their pictures, their art, their carved work."

The house was in an intermediary stage; it was the dawn of the modern house with all its comforts and conveniences. Though glass was generally employed, bricks were only coming into use, and floors were still strewn with rushes. Carpets were used merely to cover seats, and family and servants still sat down to table on different sides of the salt, as in the frank Middle Ages. Wooden spoons and trenchers had given place to pewter or silver. Pomp and inconvenience were curiously associated. Valuable tapestries were common; but there were no forks, and contemporary witnesses present an alarming picture of household discomforts. Harrison notes that they had improved on the ways of their fathers, who

"have lien full oft upon straw pallets, on rough mats covered only with a sheet under coverlets made of dagewain or hoparlots (I use their owne terms), and a good round log under their heads."

In an inventory of the possessions of a knight (1557-60) only two chairs appear. There were feather beds here and fine furniture, and there were cupboards, but in the bedroom was nothing but the bed, neither chair nor table. In one chamber only was there "a bason and ewer of pewter." In

several inventories no mention of knives is made. Once introduced, tobacco became common to both sexes, and men, women, and children indiscriminately drank ale and wine. Of course there was no tea and no coffee. Sir Walter has noted a hundred different kinds of wine. Honey was poured over the meat, and English people ate but twice a day, dispensing with breakfast, in the modern French style. "One of the most curious facts about the table is that every creature" had its own verb to signify its carving. Sir Walter quotes:—

"Breke that deer; lesche that brawn; rere that goose; lyfte that swanne; sauce that capon; spoill that hen; frushe that chekyn; unbrace that mallard; unlace that conye; diembre that heron; display that crane; dysfigure that peacock; unjoint that byterrne; untache that ourlewe; allay that desande; wyng that patryche."

Our ancestors were still in some respects upon the trans-alpine side of modernity. It was the custom of unmarried women to display the bosom in part, but of married women to dress more modestly. Some such practice is followed to its logical conclusions in barbarous countries, as among the Maoris. The modern Frenchman greets his fellow with a kiss. It was the habit in England, according to foreign witnesses, to salute all women on introduction. This seems to have still been merry England; but undoubtedly the rise of Puritanism sounded the knell of malapert frivolities. Yet Puritanism had no deep roots in Elizabethan England. Probably a majority of the population still adhered to the old faith, and austerity had not yet come to its own. The beauty doctor of to-day is much in evidence; but he (or she) seems to have been vastly more popular in Elizabethan times. Sir Walter declares the fashionable lady to have been "more artificial than her grandmother, and much less beautiful therefore." She dyed her hair, and painted her face; she consulted wise women to ensure her beauty. Ben Jonson gives a list of recipes and charms for the preservation of looks which outdoes Bond Street. Beggars abounded, as they do to-day in Southern cities, and Elizabeth was obliged to introduce a Poor Law system, which we still have on our hands, improved and remodelled. The mendicants increased as a result of the suppression of the monasteries by Henry VIII., and Besant very acutely hit upon this as the beginning of modern charity:—

"The Church had taken over to herself the whole of mediæval charity. Did a citizen desire to help the poor, he gave money for the purpose to the Church. If a poor man wanted help, it was not to a merchant that he went, but to a monastery."

He calculates the population of London at the accession of Elizabeth at 100,000. Certainly it was not much more. A good idea of the extent and character of the town can be obtained from the panoramic map by Anthony van den Wyngaerde in 1543, which is reproduced in three sections. This is assuredly one of the most valuable contributions to our knowledge of the times. The growth of London had been restricted up to the dissolution of the religious houses by the existence of Church estates and manors on the confines of the City. The City had no jurisdiction beyond its borders, and no building was possible without the

consent of the ecclesiastical owners. Hence the tight packing of the population, and the growth of slums and overcrowding. In modern times the extension of London has been similarly limited by the large properties surrounding it—the Portman, the Westminster, the Bedford, the Duchy of Cornwall estates, for example. Besant's interest in pure topography is well known, and it may be assumed that he took keen delight in penning the chapter describing an itinerary about the City with Stow. He had designed to rival Stow in the nineteenth century, and but for his death would have done so. As it is, the task he undertook was incalculably greater than Stow's.

Besant's skill as a novelist might have been expected to stand him in good stead when he approaches historical issues with the eye of intimate knowledge; nor is the expectation disappointed. His characterizations are vivid; his summary of events is just and in proportion. Thus he presents a picture of Henry VIII. in the early years of his reign:—

"He was young; he was strong; he was married to a woman whom he loved; he was tall, like his grandfather King Edward, and of goodly countenance, like his grandmother Elizabeth Woodville; he was a lover of arts, like his father; and of learning, like his grandmother Margaret, Countess of Richmond; he was brave, like all his race; he was masterful, as became a king and a Tudor; he was skilful in all manly exercises. Add to all this that at the time of his accession he was the richest man in Europe. This accomplished Prince, according to Holinshed, used, even in his progresses, to exercise himself every day in shooting, singing, dancing, wrestling, casting the bar, playing on the recorders, the flute, the virginals, or writing songs and ballads and setting them to music. His songs are principally amorous. He wrote anthems, one of which is extant.....His verse is melodious and pretty."

The spirit of irony hovers over the verses which he wrote:—

Grene growth the holy, so doth the ivie
Thow winter's blastys blow never so high.
As the holy growth grene and never chaungyth
hew,
So I am—ever hath bene—unto my lady trêw.

Probably the finest estimate of Elizabeth's character is that written by J. R. Green. The novelist does not attempt to rival the historian, but he is at pains to paint Gloriana through extracts from contemporary writers. One of the most interesting accounts of her, as she appeared in her old age, is that of Hentzner, who says:—

"Her face oblong, fair, but wrinkled; her eyes small, yet black and pleasant; her nose a little hooked; her lips narrow and her teeth black (defect the English seem subject to from their too great use of sugar); she had in her ears two pearls, with very rich drops; she wore false hair, and that red; upon her head she had a small crown.....Her bosom was uncovered, as all the English ladies have it till they marry; and she had on a necklace of exceeding fine jewels; her hands were small, her fingers long, and her stature neither tall nor low; her air was stately, her manner of speaking mild and obliging."

The remarks that Besant applies to that great event of Tudor times, the Reformation, are unusually just and free from prejudice. He defends the religious houses from the charges of gross immorality brought against them, but admits

that they had fallen into a very lax state. Various charges to abbesses make this plain. He also points out that the monks and nuns were not scattered penniless over the country, but were in receipt of pensions from Government, though this does not apply to the much-hated friars.

The innumerable illustrations in this fine book are, as a rule, illuminating, but an exception must be taken to some. There is no point in reproducing Delacroix's picture of the execution of Lady Jane Grey in a work of this character; nor do we see why the sections of the panorama should not have appeared consecutively. There might also have been a more liberal illustration of the dress of the period.

The White Man in Nigeria. By G. D. Hazzledine. (Arnold.)

ONE can well understand citizenship of the British Empire producing books of this stamp. For the inspiration underlying almost every thought here expressed is born of patriotism—of the sort of patriotism that has nothing to do with parish pumps (save the love of such things as a part of home), but is concerned rather with vast outlying provinces and the control and guidance of whole races of men than with municipalities and the registration of votes. Mr. Hazzledine was for some time private secretary to Sir Frederick Lugard, and in a sense this book is a fine and glowing tribute to the work done in Africa by that well-known officer. The influence of his strong personality makes itself felt in many ways, though his name appears but seldom. He is not likely to see a more picturesque general account of certain aspects of his African work than is to be found here; and it speaks well for his abilities and character that one who worked under him in circumstances and surroundings which, more than most, make for irritation between superior and subordinate, should have nothing but praise for the one and admiration for the other. It is undoubtedly a great and remarkably bloodless work that Britain has accomplished in Northern Nigeria; and, though Mr. Hazzledine may write as an enthusiast, it cannot fairly be said that he exaggerates the importance of the prospect opened to British traders by the peaceful occupation (in accordance with a prophecy of their own) of one of the most fertile belts of tropical territory in the whole world, supporting a populace of something like twenty millions of men and women whose lives and work yield traces of a civilization fully as old as that of the particular "White Man" referred to in Mr. Hazzledine's title, who has brought civilization to Nigeria. Our manufacturers, particularly those of Lancashire, should read this book. For there is much special information of a most valuable kind, drawn from first-hand observation of a sort not open to all travellers, to be found in such chapters as those devoted to 'Trade Prospects' and 'Cotton.' Here is the market, an inexhaustible one, says the author, in effect; and this is the particular kind of product wanted. This he says to the Lancashire manufacturer; and he adds, very truthfully, that they will fail, if they try to force the natives to take articles of another kind

than those they want. The Hausas, Nupes, and Yorubas wear a tope, or outer garment, elaborately worked over, and costing from thirty shillings to ten pounds. Lancashire could well provide them with a very fair imitation of this article at a third of the cost. They use dozens of different kinds of basins and dishes, which at present they laboriously beat out of tin (in which metal their country is very rich) with a hammer, and a three-quarter-inch iron bar as an anvil. Birmingham could export better dishes by the million, and sell them at a lower price, with a handsome profit. But Birmingham and Lancashire must put aside some of their own conservatism, out of deference to the conservatism of their new customers; otherwise the trade will go to Germany. It must be remembered that the Hausas are by no means naked savages for whom anything will do:—

"Again, we must give them value for their money. We may make the cloth as cheap as we can, we may turn it out for as little per yard as the latest invention in looms will allow; but we must give them value for their money. They are no fools. They are not so ignorant as we found the Pagans on the Coast. They were, perhaps, bartering and cheapening when the Romans discovered us; they were certainly right in the thick of such poor civilization as the world had attained when William the Norman brought a little of its light to us. If we think we can fool them with starch and stiffening we make a mistake. If we try it on we shall lose the best market our enterprise has opened for our wares since India, and a richer one."

What we are more likely to do, to judge from our dealings with other little-known countries, in which the reviewer has had the opportunity of observing British trading methods (in view particularly of Britain's competition with Germany in Northern Africa), is to insist upon sending goods of our own approved pattern—good stuff enough, but not the particular kind of stuff that is required. British consular reports from all parts of Africa, and from many other places, are full of tributes to this melancholy idiosyncrasy.

Readers who know anything of the territory described, or of the West Coast generally, will recognize the justice of passages like the following:—

"It must not be supposed, however, that the fever is conquered because the death-rate has been reduced, for the minor effects of it are terrible. It wears men down and saps their very manhood, until the best of them degenerate visibly, and, relapsing to the petty faults of their childhood, become daily more mean, more brutal, more lazy, more irritable, and more unapproachable than they have ever been in their lives. They write letters home full of complaints, of which they are heartily ashamed when they read them when on their leave. Men become cowards over small things. Friends quarrel, and the slightest criticism becomes the most withering scorn. Every act in exercise of authority appears to be partial or unjust, and official correspondence between equals savours of a comic opera when considered from outside.....Every man seems to have a devil in him, which rages at the slightest provocation."

Here the author, probably unconsciously, takes toll of native belief to furnish forth his very truthful description:—

"All this is not primarily caused by anything so easily and cheaply dealt with as the female *anopheles* mosquito. It is the inevitable con-

sequence of a mighty nation living in great towns, centuries old, without even the sanitary regulations of Leviticus, of the breaking of virgin soil wickedly fertile, of the 'roughing it'—which ought not to be allowed—of the exposure and poor food, of the disregard of the laws of Nature, and neglect of the rules of health. Men have to live out there under conditions which would send them to hospital in a few months at home, and then the climate is blamed when they are broken up after a year of it."

All this is strictly true. The writer of this notice has watched the outworking of these conditions from Sierra Leone to Fernando Po, in factories, in official residences, and even in those sad homes (fortunately few and far between, yet not so rare as they should be) in which white women, mated to black men, learn in bitterness the immutability of racial laws, not to mention the other sordid, but less tragic homesteads which shelter the "combo," as he is called further south, the white man who has so far gone Fantee as to share his life with a native woman. And, in addition to the causes above referred to, there is that other fatal cause of deterioration which is fed by the same conditions, the cocktail habit. It is a trifling matter at first, men fancy; but it becomes serious when, in the steamy morning heat, a man feels himself absolutely incapable of approaching his waiting work without the sterile, devouring stimulus of the cocktail. As the author of this book points out, Northern Nigeria certainly has a far better climate than the Forest Belt; but to reach the one every traveller must pass through the other, and as yet the railway from Lagos has only been laid as far as Ibadan. At least, it may safely be said that the Englishman who goes out to West Africa would stand a far better chance of preserving his health if he read and took seriously to heart the excellent advice of such a book as this. Presently the dangers will be lessened, perhaps almost abolished, if a wise British policy is pursued in Nigeria. Many improvements are to be made:—

"In short, we shall be enabled to build up our constitutions to resist the fever. When we do that we may snap our fingers at it and all its causes; until we do that we shall be its victims, whether it comes by foul air, bad water, tinned foods, mists, chills, or mosquitoes."

The author supplies some admirable pictures of the incidents which have led to the British occupation of Northern Nigeria. His theories are sane and wholesome, his descriptions graphic and informing. One would like every responsible, taxpaying British subject to read them. And his reflections are so eminently British as to be interesting from the point of view of the student of peoples, apart from their more practical significance:—

"It is not a question of charity. Those who ask for money for the civilization of Northern Nigeria do not want it for tilting at windmills, and do not consider they are asking a favour. They are advising an investment.....The great trade routes have been opened 'by the Power of the White Man,' so that they say even a woman can pass unmolested wherever the White Man has gone; the river was never so full of trading canoes; the land is burdened with crops, and the villages are swarming with children. This is the beginning. What will be the end? Are

we to stay and reap prosperity, trade, and progress? or are we to back out, and leave the country to the raider and the sword? Are we to leave the Fulani, with shattered power and prestige utterly lost, to fight it out with the feckless Hausa and the cannibal pagan? or are we to stay with him and nurse his undoubted organizing and governing ability into modern lines, weaning him from the slavery which is, after all, only out of date, and from the corruption which, at the worst, is not much worse than Tammany? Why, if it were not our bounden duty before God and man to step in to stop the slavery alone, we ought surely to find the money to secure one of the most promising openings the world has to offer for our inevitable expansion in the future. If it were not a solemn duty, it is a capital investment. It is none the less an investment, because it is for the future; and that nation will last longest which looks furthest into the future—the inevitable future."

That is eminently British, sane, and practical. The book may be called "one-ideaed." It is that. But the idea running all through it is large and patriotic. Its literary style does not call for comment, but it is deeply interesting and practical.

A History of Scotland from the Roman Occupation. By Andrew Lang. Vol. III. (Blackwood & Sons.)

In his third volume Mr. Lang continues the history of Scotland from 1625 to 1689; and, though obviously repelled rather than attracted by the ecclesiastical disputes which give a distinctive character to this period, he is in many respects well qualified for his task. He has an alert and open mind; he is trammelled by no theories; his Royalist sympathies, frankly avowed, by no means blind him to the infatuation of the king who "lost three kingdoms and his head, not for a mass, but for a surplice," or to "the mean rascalities of the Restoration"; he is free from national prejudice; and throughout the work, but especially in all that relates to military movements and political intrigues, there is abundant evidence of judicious, accurate, and exhaustive research.

Some unfavourable criticisms must, however, be made. It is surprising how many topics in this substantial volume are passed over as tedious, or because their discussion would occupy too much space; for Mr. Lang has no ambition to rank with those whom he calls "historians for the people," and if sixty-four years of Scottish history cannot be adequately treated in 423 closely printed pages, one has grave misgivings as to the scale on which the future historian will have to plan his work. Admitting, however, the necessity of selection, we are by no means sure that Mr. Lang's choice is always the best. His period being that of the Puritan revolution, it might have been supposed that he would unfold in its entirety the course of events in which that movement took its rise; but, whilst he has much to say about Church lands and tithes, he barely mentions the Canons of 1636, and the origin of the Liturgy—one of the things "impossible to follow here in detail"—he dismisses in two short notices of half a page. In his account of the subsequent agitation he does not mention the measures taken both to conciliate and to coerce the clergy, the great majority of whom were convinced Episcopalians. His note on p. 39 is beside the mark; for the question was

not whether elders had once possessed the right of voting in presbyteries, but whether, after being forty years in abeyance, the right could then be revived. He thinks it "waste of time to wrangle over the legal pettifoggings of revolution and reaction"; and yet without entering into these details it is impossible to explain how a Church, contentedly Episcopal in 1637, found itself Presbyterian in 1638. Mr. Lang remarks that the Estates took "a great step" in the direction of civil and religious liberty when they carried out the Engagement of 1648 in defiance of the Church; and, such being his view of "this great crisis," it would surely have been no waste of time to give some account of "the weary dealings" between Parliament and the Assembly Commission, or even to commemorate some of the many ministers, unknown to popular history, who forfeited their livings by withstanding the prevailing fanaticism, and one of whom, having refused to read the Liturgy in 1637, now warned his brethren from the pulpit not to "usurp above their powers, as bishops did." Mr. Lang has not traced the beginnings of this reaction—for example, he does not mention that several presbyteries refused to publish the "Necessary Warning" of 1642; and at a later stage he offers an inadequate account of the disruption of the Church into Resolutioners and Protesters. He indicates, in a general way, that the Protesters were both irrational and unpatriotic; but if the years 1650-1 are, as he seems to admit, the turning-point of the tide from fanaticism to moderation, the pretensions put forward by these people are worth examining, and it is more witty than wise to dismiss them, in Baillie's phrase, as mere "niggie-naggies." Mr. Lang cannot afford to make these omissions. No writer since Napier has so roundly abused the Covenanting religion, which in one place, typical of many, he calls "the sulphurous fumes of the preachers' fatuous superstition"; and, without being at all disposed to quarrel with such language as too strong, one may hold that a much closer analysis of the theocratic spirit is required to make it good.

In the political, as in the ecclesiastical, sphere Mr. Lang is somewhat capricious in his allotment of space. Perhaps if he had been less minute—not to say tedious—in his account of the transactions which led to what he calls the "selling" of Charles I. to the English Parliament, he might have been able to tell us something about the trade relations of England and Scotland during the Interregnum and under Charles II. He ignores the commercial negotiations of 1668, and puts aside the negotiations for union in 1652 and 1670 on the ground that "they came to nothing"—a dubious plea, and hardly open to a writer who enters fully into Glencairn's revolt, 1652-4, and who heads his last chapter, comprising the deposition of James VII., 'Argyll's Rising.' Indeed, a lack of proportion, a tendency to enlarge unduly on conventional topics, is the most obvious defect of this volume, and it may also be objected that the author quotes much too freely, and that his style, always disjointed, is in some places more suggestive of notes than of continuous narration. There are whole chapters which are little more than a running commentary on Mr.

Gardiner's great work, and the reader who follows Mr. Lang, as he energetically cuts his way through the tangled thickets of this thorny period, must often sigh for a point of vantage which offers a more extended view.

Such deficiencies detract more from the interest than the value of the work; and it may seem ungrateful to insist on defects in presentation which are so handsomely atoned for by the welcome gifts of raillery and humour. These are, perhaps, most conspicuous in the earlier sections; but they are employed to great advantage in the narrative of religious dissensions after the battle of Dunbar, and in the very interesting chapter entitled 'Bothwell Bridge.' Mr. Lang gives a lively account of the sanitary condition of Edinburgh when Charles I. visited it in 1633—"the king," we are told, "'alighted at the stinking style,' so called *par excellence*." He happily characterizes Charles's friend the Duke of Hamilton as "a veteran in the art of not striking blows." He has no faith in "supposed Covenants with Deity drawn up by a lawyer and a preacher," from the completeness of which, he elsewhere observes, "nothing was absent but the signature of the other high contracting party." In reference to the 'Short Declaration and Warning' issued by the ministers after the disaster at Dunbar, he writes thus:—

"They observed that though the Lord's 'judgments are unsearchable and His ways past finding out,' yet 'we must not forbear to declare the mind of God.' They knew all about it. Their remarks are as coherent as Swift's prophecy taken down from the Mouth of a Man Killed by the Mohocks, 'Concerning these things neither do I know, nor do ye know, but I only.'"

The excommunication of Col. Strachan and the release from that sentence of Middleton are described as "an exchange of prisoners with the devil"; and the feuds which wrecked the Bothwell Rising are forcibly exposed.

"It is sad to have to record these dissensions of excellent men, but when a career of pious murder is once entered upon, doubtless it is difficult to know where to stop."

Mr. Lang does ample justice to Montrose, though more attention might have been paid to his political ideas, and exposes in a very effective manner the reputation for statesmanship still enjoyed by his rival Argyll. To the plea that the cruelties of Montrose's Irish troops provoked the Covenanters to retaliate, it is surely a better answer than that offered by Mr. Lang on p. 162 to point out that Warriston and the clergy demanded and obtained the execution of three Royalists before the Highland war had so much as begun. The estimate of Lauderdale is too severe; he had at least some grains of misguided patriotism; but this is a true saying with regard to Claverhouse: "It is melancholy to think of a soldier employed in catching ministers." Leighton is described as "little better than a serpent in our national Eden," which seems a somewhat harsh construction to put upon the bishop's private admission that if Episcopacy should be generally accepted in a modified form, the next generation might be willing to accept it in full. To commend the historic truthfulness of 'Old Mortality' is not altogether wise;

for Mr. Lang's remark with regard to Scott as a historian applies equally to Scott as a novelist, that he antedates the cruelties of "the killing time," and represents them as inflicted on the Presbyterians at large, and not, after considerable provocation, on the Cameronian remnant. Mr. Lang refers to a statement in the 'Dictionary of National Biography' that the letters produced against Argyll at his trial are lost. Had he read Prof. Firth's article on 'Monck' he would have seen that these letters—three of them, at least—are printed in the Sixth Report of the Historical MSS. Commission. Burnet greatly exaggerated when he said that eighty ministers resigned on account of the Test. In the 'Letters of Scottish Prelates to Archbishop Sancroft,' a little work which seems to have escaped Mr. Lang's notice, Bishop Paterson in 1683 estimates them as under thirty-four. "The Incident," one regrets to learn, "remains as dark as ever it was"; but there are mysteries of the law as well as of politics; and in dealing with the Act Recissory, an answer might have been given to the question raised by Brown of Wamphray in his 'Apologetical Relation,' whether the Acts of 1650-1 were or were not repealed. When, in his next volume, Mr. Lang comes to treat of the Revolution Settlement, he may have to modify his views as to the persecution of Episcopalians, and he will certainly find that there was far from being "plenty of old hands and young enthusiasts" to fill the vacant cures.

History of the Church of St. Peter, Northampton. By the Rev. R. M. Serjeantson. (Northampton, Mark.)

EVERY intelligent ecclesiologist knows something of the remarkable church of St. Peter, Northampton, justly celebrated as a noteworthy example of enriched late Norman work on a comparatively small scale. Although the fabric has been frequently treated of in general or comprehensive architectural works, it has hitherto escaped the attentions of any special historian. Mr. Serjeantson, who has already done such good service by his books on the churches of St. Sepulchre and All Saints of the same town, has now taken it in hand, and has produced an attractive volume which not only does justice to the architectural peculiarities of St. Peter's and its important chapels of Kingsthorpe and Upton, but also incidentally introduces a considerable amount of varied and unexpected information of general value. For instance, the question of compurgation, so often misunderstood and wrongly described, whereby an accused person might (under many restrictions) testify solemnly on his oath to his own innocence and procure a certain number of persons ready to take a like oath, is here set forth after a clear fashion. In early days any townsman of Northampton or its suburbs who desired an opportunity of purgation was obliged to go through the ceremony in the church of St. Peter, and nowhere else, spending the previous night in vigil and prayers within its walls.

The section on St. Peter's and the Puritans throws much original light on the extraordinary conduct of the Elizabethan Puritans in their endeavours to

upset Church doctrines and practices from within. Edmund Snape, who took holy orders with all solemn declarations and obtained episcopal licence to act as curate of St. Peter's, seems to have done so with the deliberate object of bringing the Book of Common Prayer into contempt and subverting its teaching. The charge was brought against him that he,

"beeinge or pretending to be curate of St. Peter's in Northampton, doth not in his ministracions reade the Confession, Absolucion, Psallmes, Lessons, Letanie, Epistle, Gospell, Administred the Sacraments of baptisme and the Supper, marieth, burieth, churcheth, or glveth thanckes for women after childe burthe, visiteth the sycke, nor perfourmeth other partes of his dute at all, or at least not according to the forme prescribed by the booke of comon prayer authorized; but in some chaunge, some partes omitteth and others addeth, chopeth and minglet it wth other prayers and speeches of his owne, &c., as it pleaseth his owne humor."

Snape, who was an intimate friend of Thomas Cartwright, afterwards took a prominent part in connexion with the Martin Marprelate tracts.

The parish chest of Kingsthorpe contains a singularly varied and exceptionally interesting set of documents, which include a set of Manor Court Rolls that stretch, with certain gaps, from 1350 to 1606. Another set of documents relate to a plague of conies, or rabbits, that were a sore trouble to the inhabitants in the first half of the sixteenth century. So wide was their range, which spread over the township from the warrens of Moulton Park, that, as was stated by a witness in one of their lawsuits,

"the fourthe parte at lest of the corne and grasse of the Towne is spoyled and destroyed by their comon, so that it is a great starvyng and famysyng of their bests to the utter undoying of the said Inhabitants, and this beside the losse of their corne."

Matters at last became so serious—the faithful declaring that they were unable to attend mass on Sundays and holy days for fear of stumbling into a rabbit-burrow, and even the bones of the dead being exposed to view in the graveyard through constant burrowing—that in 1547 the inhabitants, failing to obtain any local redress at petty courts or assize, dispatched a deputation of three to plead their cause in London before the Star Chamber. They were absent for thirty-four days, and their expenses amounted to 9*l.* 4*s.* 5*d.* Minute details of their expenditure are extant, including the bribes that they had to give to officers of the court for "helpeyn them to fynyshe their matter." So heavy an expense, equivalent to about 100% of our money, would be a difficult amount for a small township to raise; but Mr. Serjeantson shows that the difficulty was got over by the sale of no small amount of church plate and other church goods. When they reached London, the delegates found it convenient to go to Isleworth so as to be within easy reach of Sheen, where Protector Somerset was at that time living, and where they apparently found his servants amenable to bribes. Moreover they found it expedient to engage the services of "Mr. Sessyl" (the future Lord Burghley) on their side, and they went with him in a boat to

the Tower to get a copy of Edward III.'s grant of free-warren.

An entertaining chapter treats of the Morgan family of Kingthorpe and Heyford, who were patrons of St. Peter's throughout Elizabeth's reign, on a lease of ninety years from the hospital, granted in 1550 to Francis Morgan and his heirs; he was Recorder of Northampton and subsequently Justice of the King's Bench. The judge was a man of some mark in the days of Edward VI. and Mary. In 1552 he was ordered by the Privy Council, in conjunction with the Mayor of Northampton, to hold an inquiry respecting the singing of a seditious song by a Northampton townsman. He was directed to examine whether

"the song sung by William Tomson was of his own making, and in case it be so found to cause him to be set on the Pillorie and cause both his ears to be cut off, and in case the same song shall appear to be of others doing, then to send the said Tomson up hither to be further examined."

The judge died in 1558, and there is a monument to his memory in Heyford church. Baker, the Northamptonshire historian, has confused him with another judge, Sir Richard Morgan, who in 1553 passed sentence on the unfortunate Lady Jane Grey, "soon after which he went raving mad, crying out in his fits, 'Take away the Lady Jane from me,' and thus ended his life." Thomas Morgan, the great-grandson of Francis, won the favour of James I. by his clever acting of a girl's part in the comedy of 'Ignoramus' when yet a boy at Cambridge; on the outbreak of the Civil War he espoused the Royalist cause, and was killed in the battle of Newbury, 1643.

William Morgan, younger brother of the judge, ancestor of the Kingthorpe branch, died at a good old age in 1599. His eldest son Francis was a judge of the Sheriff's Court of London, but resigned that post on account of the offence committed by his son and deputy Francis in eloping with the Lord Mayor's granddaughter "without licence and consent of the Court of Aldermen." This young lady was the daughter and heiress of Myles Hubbard, and lived with her grandfather Sir Thomas Campbell, Lord Mayor in 1610. She outlived her husband many years, and died in 1645; she is described on her monument in Kingthorpe church as "a good Christian, the best of mothers, and the restorer of our family, having lived fifty years a widow."

Her grandson, John Morgan, who married Tryphena, daughter and heiress of the Hon. Robert Sheffield, uncle to the Duke of Buckingham, was the last of the Kingthorpe Morgans; he died in 1721. Towards the end of his life he became involved in a strange clerical squabble as to the rights of some fishing. Mr. Johnston, the bellicose curate of Kingthorpe, actually challenged Squire Morgan to a duel with swords, naming time and place. The rector at that time was the celebrated Richard Reynolds, who was also both Dean of Peterborough and chancellor of the diocese. On the squire complaining to the rector, enclosing a copy of the challenge, Dean Reynolds coolly justified his curate, thought he was

within his rights as to the fishing, and considered he would have done well had he thrown Mr. Morgan into the river.

"That as to the challenge, Mr. Johnston was provok't to it by the abusive language Mr. Morgan gave him, and that as the challenge was the effect of that provocation, and that clergymen ought to be considered as men of like passions with others, and since no ill consequences thereupon ensued, it amounted to no more than a warm expression, and he could make no more on't. That he did not know of any cannon Mr. Johnston had offended against or that he was punishable by any breach of any, that he had turned over all his books and could not find the matter was cognizable before him as chancellor. That Mr. Johnston was a gentleman of better estate and better family than Mr. Morgan: and therefore deserved better treatment from him; that Mr. Morgan was a troublesome man and so was his father before him and all his family, and were always vexatious to the parsons of the parish, as well to many of his predecessors as to himself, and incited the parish to be so too."

Failing to obtain any redress from the dean either as rector or chancellor, the squire applied himself to the Bishop of Peterborough, who persuaded Mr. Johnston to make his submission in writing and to reconcile himself to Mr. Morgan. This enraged the rector, who posted off to Peterborough and endeavoured to persuade the bishop to give up the original of the submission in order to suppress it, but herein he failed.

The long and exhaustive account of the Morgan family is accompanied by a carefully compiled pedigree. This book cannot fail to give satisfaction to the genealogists and local historians of the district, for several other families of distinction are treated with almost equal fulness of research. Such are the Clerkes, of Willoughby, Kingthorpe, and Watford; the Reynoldses, of Kingthorpe and Northampton; the Hesibriges, of Noseley and Northampton; the Lanes, of Courteenhall; the Cookes, Fremaux, and Thorntons, of Kingthorpe; the Knightleys, Untons, and Shirleys, of Upton; and the Hardings, of Northampton.

Moreover, thorough and sound attention is given to the heraldry of the various monuments and families concerned. Mr. Serjeantson is to be congratulated on having secured the services of Mr. Thomas Shepard in giving reproductions of old arms from the Belcher MSS. of the Bodleian, as well as other armorial bearings; for he is one of the very few draughtsmen of to-day who have the gift of giving the true bold grace to heraldic drawings, in place of the mechanical harshness of dreary outline usually employed.

The book is also liberally illustrated with eighteen plates, and fifty text drawings of varying degrees of merit. The majority of these naturally pertain to St. Peter's Church, of which there are several good general views and many details. Mr. Garratt's drawings of some of the highly enriched columns are striking, and give a vivid idea of the originals; but the old-fashioned shading by a network of cross-hatching is anything but effective. Some, too, of the smaller details used as chapter tailpieces (e.g., p. 121) were hardly worth printing, and it is not always easy, from the nature of the shading, to know whether flat or rounded surfaces are meant to

be represented. The plates include the facsimiles of a page of a Sarum Missal formerly used at St. Peter's, and now in the Bodleian, and of the title-page of one of the Marprelate tracts. The photographic plate of Kingthorpe church during "restoration" ought to serve a useful purpose as an awful warning of the wholesale havoc that may be wrought with an ancient building under the specious plea of a much-abused term.

NEW NOVELS.

The Truants. By A. E. W. Mason. (Smith, Elder & Co.)

MR. MASON possesses, as did the late H. S. Merriman, a faculty of restraint which is none too common in these tempestuous days. But he does not share that author's deftness in story-telling. That is not to say that his plots lack interest, which they certainly do not, but only that his methods are not so direct as the other's. Merriman's tales have more backbone in them; Mr. Mason's tend to a slowness of texture which is sometimes disappointing. The strength that seems to be latent in them is sometimes not there at all. This tale, for example, opens with the air of something important. To Pamela Mardale, the heroine, we are given to understand, something had happened, and after being kept agog for many chapters in the hope of discovering the mystery, we learn, somewhat lamely, that there is no mystery at all, but that Pamela has fallen in love at eighteen, and that the man of her choice has died. Moreover, at this juncture we begin to see that it is not Pamela who matters in the story, but Pamela's friends the Strettons. We are not greatly convinced by the Strettons or their history. Tony Stretton goes to seek a fortune, and loses some of his wife's money. Her letters reflect her feeling that he is a failure, and he resolves to succeed, to carve out a name somehow. For this reason he refuses to return to her, although he has been warned that his wife is not the sort of woman to be exposed to temptations as a "grass widow"; and he serves as a common sailor in the North Sea trawling fleet. It is not conspicuously evident how he is to retrieve his fortunes by this venture. He continues his refusal to return after his father's death has amply provided for them, and enlists in the French Foreign Legion. This seems to have been arranged by Mr. Mason simply to provide himself with the opportunity of airing his knowledge of Algeria. It is handsomely done, and it is interesting, but the hinges of the narrative suffer. The joining of the flats is perfunctory, yet it is only fair to say that the *dénouement* is dramatic and arresting, and that Mr. Mason has the trick of interesting readers in his characters. After all, there is that important point. Mr. Mason is never dull; on the contrary, he is always readable, and until one inspects too closely he carries one with him. The performance is admirably clever, but it wants just the one thing—grip.

The Garden of Allah. By R. S. Hichens. (Methuen & Co.)

'THE GARDEN OF ALLAH' is the desert of Sahara, and on this strong, barbarous,

sunlit background Mr. Hichens has set a man and woman so effectively as to establish his position as a novelist. Henceforth he must be seriously regarded as one of the people who matter. He has done clever and interesting things before, but nothing so notable as this book. We get a real sense of the power of the desert over its votaries, and we find a real grip of human emotions which moves us, while humour is not lacking in the lighter characters. Both of the chief figures have an air of mystery and significance about them which compels attention from the start: the woman past the usual age of heroines—thirty-two when we meet her, yet still unwed, and pining for a solution of the meaning of life; the man a fitting mate for her, if his past life had not forbidden it. Why this was so it would not be fair to divulge, but we may say that the book recalls the poignancy of 'The Cloister and the Hearth.' But in writing this fine story the author has done much to put off his readers. There is a superfluity of minute description, and the book is unduly lengthy. Mr. Hichens should see that he does not "immolate himself on the altar of local colour," and that he does not weary his readers with unnecessary detail. These are things which many a man may put right, but few can achieve the real mastery of emotion and character here exhibited. His woman in particular is memorable, and will, we think, be remembered.

Teresa of Watling Street. By Arnold Bennett. (Chatto & Windus.)

MR. ARNOLD BENNETT is a very ingenious gentleman. He has before now, in such books as 'Leonora' and 'Anna of the Five Towns,' proved that he can think and observe character. Here he comes before us as a sort of literary trickster, a juggler in fiction. And here also he is unmistakably clever (though less so than one would have expected) and indubitably amusing. He is not so clever here as one would have expected, because his details are not worked out with any care or verisimilitude. This story is greatly concerned with motor-cars. If Mr. Bennett knows anything of the driving and management of such things, he has carefully disguised his knowledge, and one would not say that he was given to disguising his knowledge as a rule. Motorists will smile over the cars that dash off upon a movement of a lever, and the fire which is started by a gentleman who forgets to turn off the exhaust petrol tap of his car! Nevertheless, the story is exciting, as such an extravagant story should be. But there is one thing about it that is less convincing than the extravagant situations presented: the illustrations would not deceive a babe in arms. A few years ago such a story would have been known by its binding; it would have appeared frankly as a shilling shocker. But it might not then have been so smartly told.

The Merry-go-round. By William Somerset Maugham. (Heinemann.)

THREE several plots, all developed with considerable power, though joined by the slightest possible thread of connexion, are contained in this very clever novel. That concerned with the love story of a

middle-aged lady who marries a consumption-stricken youth twenty years younger than herself as the only means of giving him her fortune, and thus perchance saving his life, is by far the least painful of the three, for the poor doomed lad repays his wife's devotion with boyish idolatry, and their short married life, despite its sorrowfulness, is altogether lovely. Much more distressing is the history of the barrister who by honourably marrying the mother of his child, a beautiful girl of hitherto blameless character, but hopelessly beneath him socially and intellectually, only delays her death by suicide for a year—a year of utter misery for both. The third strand of narrative recounts the squalid intrigue of a society woman with a peculiarly worthless "bouncer," who is ultimately converted into a tolerably respectable member of society by marriage with a shrewd and sharp-tongued actress, while his forsaken mistress succeeds, in the course of some powerful, but not wholly convincing scenes, in obtaining her husband's forgiveness. The characterization is remarkable for its depth and width of range. Perhaps the most successful, and certainly the most pleasing, example is the charming old lady who is theoretically committed to principles of the laxest toleration, but in practice is almost always working on the side of the angels.

Capricious Caroline. By E. Maria Albanesi. (Methuen & Co.)

'CAPRICIOUS CAROLINE' is, in the best sense, a woman's book. Only a female hand probably could so have traced the character of Camilla Lancing as to make us realize to the full the fascination which, in defiance of all conventional theories, this beautiful, charming, and unprincipled woman exercises over her own no less than over the opposite sex. Those who have known such another in the flesh will recognize as true in every detail the enthusiastic devotion bestowed upon her by maid, governess, and friend, a devotion which, after all, she perhaps fairly earns by her sympathy, tact, and constant thoughtfulness in what the world erroneously calls trifles. The strong and tender Caroline (who, by the way, is anything but "capricious") and Camilla's amusing children give indications also of feminine authorship, and so, we fear, does that pattern of rather priggish perfection, the hero. The villain, though scarcely drawn from the inside, is more successful, and plays his part well in sustaining the interest of the plot, which, as in the 'Doll's House,' turns upon a falsified cheque and a cruel blackmailer. The story is excellently told, and makes pleasant reading throughout.

Captain Amyas. By Dolf Wyllarde. (Heinemann.)

CAPT. AMYAS was a R.N.R. man, being the strong son of his father, a captain R.N. and a gentleman, and having a love for the sea. Vigorous and precocious, when he went afloat he retained the image, somewhere about him, of a half-grown little maid in Devon. Coming back for the first time to the village, he hears of the curate's little daughter, *ut flos in sepiis*, the young victim of a clerical profligate. It is easier

to relieve feelings of vengeance on the sex in which you are deceived than on the deceiver of your own, especially when seas divide you. So Amyas, missing the opportunity he should have sought to reduce his foe to powder, went shiftlessly back to his work, and thenceforward abused his position on a great liner, colouring his sexual aberrations with a hue of just revenge. Here we must suggest doubt; it would be difficult to convince us that such abuse of trust in a mate or skipper were possible. Given the premises, the story is ably, if not pleasantly told; and there is an excellent "curtain," when the wicked skipper, in the plenitude of health and mental vigour, is sunk by an outraged parent, who strikes him amidsthips with a clumsy "tramp." Irony is satisfied when the only girl of his acquaintance who never loved Amyas is drowned in his arms.

The Evil that Men Do. By M. P. Shiel. (Ward, Lock & Co.)

"NOR, on the whole," runs the concluding sentence of this sensational novel,

"is it of much importance so long as the indulgent reader has been amused, and has understood more or less the moral meaning of the man's fate which has been sketched."

Though unable to understand the moral meaning of the hero's adventures, we can testify to the amusement to be derived from them. The hero is a tramp who, finding that he bears a striking resemblance to a man killed in a motor accident, puts on his clothes and impersonates him so successfully that even the titled lady to whom the dead man was betrothed is deceived. His enjoyment of the great riches he thus acquires is marred by the discovery that the man whose place he has taken was a murderer. All kinds of deeply wronged people seek his life. The resourceful hero gets rid of three of the most revengeful of his enemies by making separate appointments with them at some old building in the neighbourhood of Holborn, where, each mistaking the other for the author of his wrongs, they turn themselves into a mutual destruction society. If such incidents may be regarded as amusing, 'The Evil that Men Do' deserves to rank as an excellent specimen of the humorous novel.

One Pretty Maid and Others. By May Crommelin. (Long.)

DOMESTIC servants have of late figured rather prominently both on the stage and in fiction. 'The Admirable Crichton' and 'Merely Mary Ann' have reproduced their peculiarities; 'Esther Waters,' striking a much deeper note, has pictured their temptations. 'One Pretty Maid and Others' is the history of a housemaid, whose adventures are almost as exciting as her situations are numerous. It is, in design and execution, a very different work from Mr. George Moore's—how different may perhaps best be indicated by our conviction that every housemaid in the country would find it interesting. That Alice Hughes, whose autobiography it is supposed to be, is no ordinary housemaid is shown by her literary style. "It was pleasant," she writes, in explanation of her lengthened stay in the dull service of two elderly

persons, "to be of use to aged people who were tottering downhill in life, as one might say, into the valley of darkness." One is not surprised, after this pleasing reflection, to learn that when the young lady has the misfortune to fall into the river she sinks into the "muddy jaws of the wintry Thames." Included in the volume are several short stories, with which 'One Pretty Maid and Others' is associated not unfttingly.

L'Ombre de la Maison. By Ivan Strannik. (Paris, Calmann Lévy.)

The author of 'La Statue Ensevelie' is not a gay writer, and the novel before us, though an able study of Russian life and of a woman's nature, is somewhat heavy. It is to be prescribed rather for readers who wish to be interested than for those who like to be amused.

FRENCH BOOKS.

Études Critiques sur l'Histoire de la Littérature Française. Par Ferdinand Brunetière. Septième Série. (Paris, Hachette.)—In this volume of very varied contents M. Brunetière is at his best when he writes of 'Vaugelas et la Théorie de l'Usage' or of 'La Langue de Molière,' and by no means at his best when he writes of 'La Littérature Européenne au XIX^e Siècle.' In this lengthy essay he has tried to define the main qualities and tendencies of the literature of the nineteenth century in France, England, Germany, Italy, and Russia (Spain is virtually omitted); and he begins by declaring that this century, not only in regard to quantity, but in regard to quality also,

"soutiendrait encore la comparaison des plus fameux, et ni la France de Louis XIV., ni l'Angleterre d'Elisabeth, ni l'Italie des Médicis, ni, dans l'antiquité, la Rome d'Auguste ou l'Athènes de Périclès n'ont connu de plus grands poètes que les Goethe et les Schiller, les Byron et les Shelley, les Lamartine et les Hugo."

Does M. Brunetière really look upon Schiller as the equal of Sophocles, Byron of Shakspeare, Hugo of Dante? It is possible, for his interest in poetry has always been a scholar's interest, not a poet's. Apart from Spanish, he has neglected little that is of importance in contemporary literature, and is aware equally of the work of Olive Schreiner and of 'The Last of the Barons.' But in all these neat and intelligent groupings, in all these safe generalizations in which there is so much that is quite true, how much real intuition is there, how far below the surface does this methodical scrutiny ever go? It is M. Brunetière's desire to study the evolution of a literature as he studies in this book "the evolution of a poet," Victor Hugo,

"en dehors de toute opinion et même de toute impression personnelles, comme si je ne connaissais rien de l'homme qu'il fut, ni de son histoire, ni de celle de son temps."

A method so "disinterested" is fruitful only in matters such as those which M. Brunetière handles so well: the growth of a language, and the interaction of language and literature. That is why he is at his best when he writes of Vaugelas and of the language of Molière; and that is why there are such admirable pages in the *conférence* on Balzac printed as an appendix, pages which defend the style and define the scientific part of the attitude of Balzac. No one is a more acute critic of what is definitely, that is to say, externally, literary in works of literature; and the account in this volume of La Fontaine is a model of clear and convincing exposition—convincing, that is, of everything but the fact that to have said of "le génie du poète" that "il n'y en a guère

de plus original dans l'histoire entière de notre littérature" is not to have shown it to be a great or genuinely poetic genius.

La Méthode des Classiques Français: Corneille, Poussin, Pascal, par Paul Desjardins (Paris, Colin), is the work of one who writes with honesty and intelligence, but without either charm or subtlety. Something of his manner can be seen from the preface, in which he defines his study of Poussin as "la cinématographie, si je puis dire, d'une abeille dans le mystère de la mellification." "Je crois inutile," he tells us, "d'excuser la forme, plébéienne, primaire, de ces démonstrations destinées à un public non spécial"; but some excuse is needful, for a writer who publishes a book cannot choose his public. There is much that is both true and ingenious in this "demonstration" of the classic qualities and the classic method, in poetry, painting, and dialectic. Yet the book is so dull, so wholly unattractive in form, that it is difficult to read it, even when one is genuinely interested in the matters of which it treats. The essay on 'Les Règles de l'Honnête Discussion selon Pascal,' on the controversial method, that is, of 'Les Provinciales,' says little that is not obvious; but the other two essays, 'Le Classicisme de Corneille' and 'La Méthode Classique de Nicolas Poussin,' have both something new to say, or, at all events, say over again true things which have been forgotten. Poussin, in particular, is a painter whose merits, which are considerable, are apt to be overlooked nowadays by eyes which look for other things in pictures than we can find in those serious and profoundly planned compositions. It is not only Ruskin who misunderstands the very intention of such a picture as 'L'Hiver, ou le Déluge,' in the Louvre, which aims at no seizing of the instantaneous accidents of a situation imagined as happening before one's eyes, but renders, certainly, and with a skill like music, the emotion of solemn horror which its leaden atmosphere would create in the mind. Before most other painters, Poussin divined the possibilities of landscape in the expression of moods. Each of his paintings of the four seasons is composed for the sentiment, and in each the figures are a mere note on the margin of the landscape, a title, an explanatory accent. But he is not quite bold enough to leave the landscape to speak for itself, because he has so definite a message to render, and will put no trust in chance. His colours have blackened, and were never, one would think, very luminous; yet there are masterly effects of light, as in the shaft of sunlight that strikes down through the sombre midst of the picture of 'Les Philistins frappés de la Peste,' with its Watteau-like figure doubled up on the steps in an attitude which is one of Watteau's own. It is instructive to read in M. Desjardins' pages, in notes left by Poussin himself and in the writer's comments on them and on the pictures, according to what method this very deliberate artist remade the world for himself on canvas. In the essay on Corneille we see a not less rigid method building up the solid structure of French classic drama. With Corneille, as with Poussin, nothing is left to chance or to any accident of action. "Chaque pas, chaque geste de ses acteurs traduit aux yeux une délibération intime, et cette délibération, voilà le drame." "Non contente d'exprimer la vie," says M. Desjardins of this deeply meditated tragedy, "elle l'interprète et l'évalue." In his patient disentangling of the details of a method which he finds so consistent M. Desjardins has done a solid and useful piece of exposition.

Les Tendresses Premières. Par Émile Verhaeren. (Brussels, Deman.)—'Les Tendresses Premières' seems to be the first part of a series which is to be called "Toute la Flandre":—

Aussi, lui ai-je, avec ferveur, voué ces vers
Qui le chantent, dans la grandeur ou l'infortune,
Comme la Flandre abaissée ou lève au long des mers,
Avec ses sables d'or, ses guirlandes de dunes.

This volume is made up of recollections of childhood: 'Ardeurs Naïves,' 'Le Comte de la Mi-Carême,' 'L'Horloger,' 'Seize, dix-sept et dix-huit Ans,' and other simple and homely ballads in *vers libres*. We are far from 'Les Campagnes Hallucinées,' from 'Les Villes Tentaculaires,' which Verhaeren saw about him ten years ago; it is as if the whole sight of his eyes had changed. He still sees with more than mere eyesight, but now it is a child's innocent visions of a

Princes de rêve et de fortune,
Traversant l'air superbement,
Avec sa tête en diamant
Et son manteau de clair de lune.

Then what he saw was:—

La Mort a mis sur le comptoir
Un écu noir,
Elle en voudra pour ses argents
Au cabaret des pauvres gens.

It is the change of a whole conception of life, a return to health, no doubt, after sickness; but hardly a change towards a more interesting or original subject-matter. Verhaeren has always been the poet of emphasis and of colour—of excessive emphasis and of apocalyptic colour. His pictures in verse have been very like the chaotic and impressive pictures of his compatriot Henry de Groux, with their tragic fires and floods, their battles of evil energies let loose, their orgies of mere colour. And he has made a style of his own—words that are like blows, and cadences that are like cries—for the rendering of his own sense of things. He writes, it is true, in *vers libres*, but without losing much of what is valuable in fixed forms. His rhythms have always been brusque and metallic, never that "gentle service of meandering music" which it is of the essence of the *vers libre* to be. But in 'Les Tendresses Premières' we find a different method of handling verse. The rhythms are slow and unemphatic; at times they seem scarcely in any essential way distinguished from prose; and the division of the lines, sometimes long and sometimes short, seems rarely to have any adequate reason. For instance:—

Heureusement que l'horloger
Depuis vingt ans, patiemment, sans violence,
Jes yeux fermés, l'oreille au guet,
Étudie
Le nocturne silence.

Is there any reason in the cadences themselves why these lines should be broken into just these lengths, and no others? A passage like this, which we take from an earlier poem, describing the sound of a barrel-organ in the Kermesse, seems to render much of its meaning by the mere sound of the words, and by the sequences and pauses of the rhythm:—

Sa musique de tintamarres
Se casse, en des bagarres
De cuivre vert et de fer blanc,
Et crie et grince dans le vide,
Obstinément,
Sa note acide.

But how little of any such significance there is in the placid amble of verse which continues on page after page of the new book!

Et les volés, ces souvenirs,
Quelque peu lourds et monotones,
Tombs en feuilles d'or, à la saison d'automne,
Sur mes chemins qui vont à l'avenir.

Those last words are encouraging, for this poet is not a lingerer by the way, and he sees his road going on into the future. With him lies something of the future of French poetry.

Among many poets of genuine merit, Verhaeren is the only poet of passion or of energy. He has not the admirable finish, the dainty gravity of Henri de Régnier, nor the rare atmosphere of Vielé-Griffin, nor the classic elegance at which Jean Moréas has finally arrived; but he has a force of speech, an arsenal of words, beyond any poet since Victor Hugo. It is difficult not to compare him, in many ways, with Hugo, from whom he

seems to have inherited a certain oratorical quality which is not, perhaps, the finest among his qualities. Verhaeren has set himself, almost as obstinately as Walt Whitman, to be the typically modern poet; and the main part of his work is concerned, however fantastically, with modern things: the whole spectacle of towns, with their theatres and factories, their streets, their ports, their churches. He has done more than any one else has done to extract poetry from these things, the most difficult kind of poetical material; but has he not at times taken fact too readily on its own valuation, and idea too crudely as sufficient of itself to the making of poetry? His mind is too rapid for meditation, and too impatient to ponder slowly into the innermost hearts of things. If he looks into his own heart, he sees spectacles there not less gorgeous and terrible than the spectacles of sunset or of a lighted city.

And now, in 'Les Tendresses Premières,' it is as if he wished to make up for what he has not given us. He would give us the more intimate part of his soul, when it is at home with itself, and no longer afraid of ghosts there. But it is not given to any one poet to resemble both Victor Hugo and Francis Jammes. It is the desire of the fresco-painter to paint miniatures: one would fain send him back to his fresco-painting. It may be that, as an ingenious critic has said, "l'œuvre loyale de M. Verhaeren devait logiquement aboutir à cette forte, haute et sidérale clarté"; but logic is not always the same as growth, or what should logically happen the same as what actually happens. The best, the most vital and characteristic part of Verhaeren's work still remains precisely that part which, in the words of the same critic, "dresse une Espagne noir et or, en l'architecture de ses vers grandiose et sombre comme un Escorial."

OUR LIBRARY TABLE.

THE undeserved success of a bad book is bringing on us shoals of volumes about German regiments and their ways, all of them singularly inferior to 'Mon Regiment Russe.' *Life in a Crack Regiment*, by "Baron von Schlicht" (Fisher Unwin), is the best book of the batch, but the least military. It is rather a satire on the idiotic absurdity of Prussian reverence for titled descent than a criticism of the Prussian army. It is, of course, quite true that a Prussian Guard regiment hunts out of it an officer who is not thought "up to the mark" by the greatest asses that it contains. The same is also true of other countries, only the mark in question is not the same. Why there should be no reverence for titled descent in Russia, and little reverence for aught else in France and Prussia, is a problem. The difference does not, however, make the Russian army better than those of France and Germany.

Present-day Rationalism Critically Examined. By the Rev. Prof. George Henslow. (Hodder & Stoughton.)—The author explains that the line of argument running through this book was embodied in a lecture delivered before the University College Christian Association. That lecture, included in a volume styled 'Christian Apologetics,' has been reviewed in the *Athenæum*. Prof. Henslow attempts in this book to point out and refute some of the fallacies of rationalism and materialism, and his attempt requires him to notice the assertions and arguments found in writings issued by the Rationalist Press Association. It may be said at once that he sets forth these arguments with perfect fairness, and generally, by giving quotations, allows his opponents to speak for themselves. He says of the anonymous author of 'Mr. Bal-four's Apologetics' that he "is perhaps wise

in not disclosing his name"; but his good temper is not often ruffled. Prof. Henslow's method of critical examination is not always convincing. Thus, for instance, he meets this assertion:—

"Taking the human race as a whole, it is clear that Christianity cannot be specially identified with the main stream of religious advance,"

with the counter-assertion:—

"It is Christianity alone with which the main theme of religious advance can be identified, as Mr. C. Loring Brace has so admirably shown in his 'Gesta Christi.'"

Referring to Haeckel's statement that universal charity and the golden rule existed in theory and practice centuries before the time of Christ, he makes in reply the assertion that "it is quite obvious from all ancient history that the golden rule was practically a dead letter, both among individuals and between nations."

In these words, however, there is more than mere assertion. There is the legitimate appeal to history, and the appeal is perfectly convincing as an answer to Haeckel and others who trace the sayings or maxims of Christ to teachers before Him. What significance had the golden rule till it was repeated and put forth by Christ? The critics and opponents of Christianity do not explain it away by discovering the sources of its ethical maxims in the sayings of wise men before Christ. They must, as Prof. Henslow would have them do, show how it was, if not by Christ's inspiration, that the golden rule, for example, was quickened so that it ceased to be a dead letter, and became an active principle in the experience of multitudes of people.

The number of subjects discussed in the various chapters of this book is great, and their treatment is far from exhaustive. Yet Prof. Henslow has succeeded in many cases in showing, as in the reference to the golden rule, that the arguments of the rationalists are not destructive of the Christian faith; and he has authorities to cite and criticisms to offer which deserve the attention of men who are listening to the enemies of Christianity.

MESSRS. HUTCHINSON & Co. have made a very welcome addition to their admirable "Library of Standard Biographies" in *The Early Life of Goethe*, a reprint of John Oxenford's translation of 'Dichtung und Wahrheit,' of which the first nine books are presented in the present volume. Oxenford's rendering, published nearly sixty years ago, is spirited, fluent, and eminently pleasant to read; on the other hand, it is often rather careless and inaccurate, and we could wish that the present editor had subjected it to a thorough revision, rectifying certain passages in which the German has been misunderstood, and others in which the English is faulty. The editorial work, however, is not satisfactory. The notes at the end of the volume are perfunctory enough, and contain some unpardonable errors; for example, the poet Ewald von Kleist is absurdly mistaken for the later and better-known Heinrich von Kleist, and we are informed that Lessing wrote the tragedies 'Minna von Barnhelm,' 'Emilia Galotti,' and 'Nathan the Wise.'

Sixty Years in Waifdom; or, the Ragged School Movement in English History. By C. J. Montague. With Preface by the Marquis of Northampton. (Chas. Murray & Co.)—Mr. Montague has done well in writing this interesting history of the sixty years' work of the Ragged School Union. The Union came into existence in 1844, but, as this record states, ragged schools had been in existence for a long time previous to this. They were started by persons of comparatively humble station. One of these, John Pounds, by trade a cobbler in Portsmouth, "had single-handed rescued from ruin and saved to society no fewer than five hundred children"; he taught his girl scholars to cook, and "was doctor and

nurse to his young charges." Another early worker was Miss C. A. Howell, who founded twelve schools in Westminster and Pimlico. The boys and men were taught by ladies. The late Lord Shaftesbury related that he saw a lady, "one of the prettiest I have ever seen," with thirty or forty men sitting in a ring round her; they were without shoes or stockings, and some without shirts, "the wildest and most awful looking men you can imagine"; she was there with them quite alone, and "they evidently looked on her with a degree of reverence and affection that almost amounted to adoration."

During the early years of the Ragged School Union we constantly devoted space to recording its progress, and we were the first to suggest the establishment of industrial schools, as we noticed that the moral effect of the existing schools was more apparent than the intellectual; and in August, 1848, after the friends of the Union had taken the matter into serious consideration, our suggestion was adopted, and it was agreed that "when possible training should be added to the ordinary mental instruction given." Another suggestion made by the *Athenæum* was considered, but not adopted, Lord Ashley being strongly opposed to it; this was to change the name "ragged school," "a term at once repulsive to the desired pupil and disgusting to the patron," to "a college of industry."

On May 20th, 1848, in noticing the fourth annual meeting of the Union, we said that in the first year of the Union's existence the number of schools was only 20, the teachers 200, the scholars about 2,000, and the sum received 61l.; the fourth year the schools numbered 62, the scholars 7,000, and the receipts were 1,171l. We are glad to see from the Sixtieth Annual Report that there are now 3,904 voluntary teachers in 151 schools in touch with 100,000 scholars. Over 6,000 enjoy a fortnight's holiday, and over 6,000 cripples are under 1,000 unpaid visitors, while the total receipts amounted to 21,272l., and it has been decided to celebrate the "diamond jubilee" by an appeal for 10,000l. to increase the scope of the various agencies and to found new ones. This modest little volume contains many portraits and other illustrations: the portraits include those of the founder, Lord Shaftesbury; the present president, the Marquis of Northampton; and Mr. John Kirk, who has been for so long the hard-working secretary.

Memoirs and Travels of Mauritius Augustus, Count de Benyowsky. With an Introduction, Notes, and Bibliography by Capt. S. Pasfield Oliver. (Kegan Paul & Co.)—It is difficult to understand what attractions the memoirs of Benyowsky can have for the modern reader. They were first published in 1790 by W. Nicholson, who had made a version of them from the original manuscript preserved in the British Museum. From English they were translated into German, French, Polish, Dutch, Swedish, and Slovak. The last of these languages probably owed its selection to the origin of Benyowsky, who appears, from the form of his name, to have been a Magyarized Slav. The playwright Kotzebue made this adventurer better known by devoting one of his sensational pieces to him. But the English world had probably forgotten the Magyarized Slav till the appearance in 1893 of an edition of the 'Memoirs' (in Nicholson's version) by Capt. Pasfield Oliver, which was issued in Mr. Fisher Unwin's "Adventure Series." It is this edition which is here reprinted.

The pains which Capt. Oliver has taken, as shown by the bibliography and notes with which he furnishes the book, are entirely wasted. The 'Memoirs of Benyowsky'—we adopt the ordinary spelling instead of the Magyar—are as full of unverified statements as those of a late admiral of English origin in

the Turkish service, which did not escape the trenchant criticism of the reviewer. In fact, these memoirs abound with lies, starting as they do with even a false date of the hero's birth. On the appearance of Capt. Oliver's edition in 1893, a series of incisive articles were published in *Notes and Queries* (8th S. vi., vii., December, 1894-June, 1895) from the pen of Mr. L. L. Kropf, a gentleman who has furnished that periodical with some valuable articles on subjects connected with Hungary, his native country, and has put to the test other picturesque adventurers, such as the European achievements of Capt. John Smith. It would be a mere waste of time to go through the various matters in which the mendacity of these memoirs is fully proved. People in this country, we fear, take little interest in Hungarian or Slavonic history. Only startling adventures seem to attract them when they read about Eastern Europe, and they are not likely to relish these startling adventures if they find that they have not a tittle of truth in them. And so we are afraid the Count's 'Memoirs' must be assigned to the limbo of useless books. We will quote Mr. Kropf's remarks:—

"A facetious writer some years ago bemoaned the total extinction of the 'magnificent liar.' When he penned his famous complaint of the decay of the art of lying he must have had in his mind that species of authors of which Mauritius Augustus Benyowsky was such a brilliant specimen."

It is rather bewildering for some of those who read and believed in the earlier editions of the 'Memoirs' to find that the story of Afanasia Nilova and her love for Benyowsky is a mere figment. We have already alluded to the excellent bibliography prefixed by Capt. Oliver. The first book which he cites is a Polish work on the Confederates of Bar, in Siberia (not, as he translates the Polish title, the "Confederation," &c.). This, which appeared at Cracow in 1895 under the initial A., is really by the learned and indefatigable Mr. Alexander Kraushar, of Warsaw, to whom Polish history owes so much. Capt. Oliver might also have cited the work of this author on *Mieczynski*, who was the Marshal of the Confederacy (St. Petersburg, 1902). We suppose it was a matter of conscience to print the 'Memoirs' with the original spelling of the names, otherwise nothing can be conceived more grotesque than the form in which they frequently appear. It is a relief when we see how accurately they are spelt in Mr. Kropf's articles. When the work of Krashennikov on Kamchatka is cited, nothing is said of the English translation, by James Grieve, which appeared at Gloucester in 1764.

The only portions of these memoirs which bear any impress of truth are those dealing with the Confederates; the adventures in Kamchatka seem mostly fabulous. It is difficult to see what can be the motive for reprinting this rubbish. Probably the fact that Jókai founded a novel upon Benyowsky, and treated him as a hero, has given a temporary importance to a worthless adventurer.

The Romance of the Animal World, by Edmund Selous (Seeley), would make an excellent present for any intelligent boy, being full of interesting and sometimes thrilling stories from the wide field of natural history, beginning with a snail's friendship and ending with man-eating animals and monkeys. Mr. Selous owes a great deal to many famous naturalists, and we think some general acknowledgment of the fact should have preceded his book. It is written in a clear, easy style which is to be commended.

MANY readers, who like to have the books of an author bound in a uniform style, will be glad to have a new edition of Stevenson's *Edinburgh* (Seeley) in the dark blue buckram which Messrs. Cassell and Chatto & Windus adopted for his books. Our own issue of the

book, that of 1890, is by no means so comely in its bright red. Further, the new type is larger, and the illustrations are mostly new. They now consist of sixteen pictures, each with a page to itself, whereas the earlier issue includes twenty-seven illustrations of less value, many being slight sketches inserted in the text. Bibliographers will note that the sub-title of the book, 'Picturesque Notes,' has disappeared.

The Tadpole of an Archangel, The Petrified Eye, and other Naval Stories. By Major W. P. Drury. (Chapman & Hall.)—Major Drury's stories are always delightful, many of them are excellent, and we are far from blaming any fair incentive to re-read them; but his publishers are not treating his public fairly in bringing out a new collection of familiar stories under a title or titles that have already done duty as godfathers to other collections. In the present volume there are seventeen stories, of which six appeared in a former volume under the title of 'The Tadpole of an Archangel,' and eleven in another called 'The Petrified Eye'; but there is no indication that volumes under these titles have appeared before, or, indeed, that any of the stories have. Whether it is right to bring out familiar stories under new titles, or familiar titles with new stories appended to them, or the same story in different volumes with different titles, is a point of ethics on which Major Drury would do well to take advice.

FROM the Oxford University Press come two admirably neat and compact Bibles, *The Oxford Text Bible* and *The Oxford Reference Bible*. The Oxford type is clear and pleasant to read, and, thanks to the wonders of "India paper," the second volume is little larger than the first, both being handy for the pocket.

Lavengro has been added to the "World's Classics" (Grant Richards). Another important reprint by the same publisher is *The Flower of the Mind*, by Mrs. Meynell. We have long cherished the tiny volume in which it first appeared, but we are glad to see it appear in larger print and octavo size, for it is an anthology which bears the impress of a delicate and personal taste.

We have on our table *A History of Education in the United States*, by E. G. Dexter (Macmillan),—*The Ainu Group at the St. Louis Exposition*, by F. Starr (Kegan Paul),—*Holbein*, by B. Fortescue (Methuen),—*Great Composers and their Work*, by L. C. Elson (Seeley),—*Bacon's The Advancement of Learning*, Book I., edited by A. S. Cook (Ginn),—*Solutions of the Exercises in Godfrey and Siddons's Geometry*, by E. A. Price (Cambridge University Press),—*To the Shrine of St. Truth*, by E. K. Seth-Smith (S.P.C.K.),—*In Mid-Atlantic*, by B. Delannoy (Ward & Lock),—*The Foster-Brothers*, by C. A. Mercer (S.P.C.K.),—*A Backward Glance: the Story of John Ridley, a Pioneer*, by A. E. Ridley (Clarke),—*The Red Pagan*, by A. G. Stephens (Sydney, the Bulletin Newspaper Company),—*The Farm of the Dagger*, by Eden Phillpotts (Newnes),—*The Sorrows of Jupiter*, by Julius (Greening),—*Sons of Victory*, by O. V. Caine (Nisbet),—*A Bid for Freedom*, by Guy Boothby (Ward & Lock),—*On the Track of a Treasure*, by Hervey de Montmorency (Hurst & Blackett),—*A Lieutenant of the King*, by Morice Gerard (Cassell),—*Boden's Boy*, by Tom Gallon (Hutchinson),—*The Betrayal*, by E. P. Oppenheim (Ward & Lock),—*Poems*, by St. John Lucas (Constable),—*Broadland, and other Poems*, by G. F. Bradby (Elkin Mathews),—*Elms of Life, and other Sermons*, by the Rev. J. D. Jones (R.T.S.),—*The Message of the Hours*, by the Rev. G. A. Cobbold (S.P.C.K.),—*and Studies in the Gospel according to Mark*, by E. de Witt Burton (Chicago, the University of Chicago Press).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Frere (W. H.), *The English Church in the Reigns of Elizabeth and James I.*, cr. 8vo, 7/6
Greenhough (J. G.), *The Apostles of our Lord*, cr. 8vo, 5/
Morning and Evening Cries, cr. 8vo, 2/6 net.
Heath (R.), *The Captive City of God*, cr. 8vo, swd. 2/6 net.
Hymns from the Greek Office Books, together with Centos and Suggestions, rendered by Rev. J. Brownlie, 3/6 net.
Kellogg (S. H.), *The Past a Prophecy of the Future, and other Sermons*, 8vo, 6/
More, Sir Thomas (The Blessed Thomas More), by H. Bremond, translated by H. Child, cr. 8vo, 3/
Peloubet (F. N.) and Wells (A. R.), *Select Notes*, 4/6 net.
Ruth and Esther, cr. 8vo, boards, 4/ net.
Ryle (H. B.), *On the Church of England*, cr. 8vo, 6/
Whitham (A. R.), *The Epistle of Consolations*, cr. 8vo, 2/6
Wilson (James Hood), D.D., *The Barclay Church, Edinburgh*, by J. Wells, 8vo, 7/6

Law.

- Wilson (H. A.), *Law in Business*, cr. 8vo, 2/6 net.

Fine Art and Archaeology.

- Artistic Crafts Series, School Copies and Examples, selected by W. H. Lethaby and A. H. Christie, in portfolio, 5/ net.
Artist's Love Story (An), edited by O. G. Knapp, 12/6 net.
Channel Islands, painted by H. B. Wimbush, described by E. F. Carey, 8vo, 20/ net; large-paper edition, 42/ net.
Cumming (D.), *Handbook of Lithography*, cr. 8vo, 6/ net.
Evans (J. H.), *Ornamental Turning*, Vol. 3, cr. 8vo, 3/6 net.
Frankau (J.), *Eighteenth-Century Prints and Engravers: William Ward, A.R.A., James Ward, R.A.*, 630/ net.
Geffroy (G.), *The National Gallery*, folio, 25/ net.
Gibson Calendar (The), 1905, 10/6 net.
Macquoid (P.), *A History of English Furniture*, Vol. 1, Part 1, folio, sewed, 7/6 net.
Microcosm of London, 3 vols. imp. 8vo, 63/ net.
Pictures and Engravings at Houghton Hall, Tarporely, with Notes by R. B. Carter, folio, half-vellum, 84/ net.
Rodin (Auguste), by R. Dircks, large-paper edition, 4to, leather, 10/6 net.
Rubens, by Max Rooses, 2 vols. 4to, half-morocco, 105/ net.

Poetry and the Drama.

- Davidson (John), *Selected Poems*, 12mo, 3/6 net.
Flowers from Persian Gardens, Selections from Saadi, Hafiz, &c., by E. S. Holden, 16mo, boards, 5/ net.
Little Flowers of St. Francis of Assisi, rendered into Verse by J. Rhoades, cr. 8vo, 5/ net.
Myers (F. W. H.), *Fragments of Prose and Poetry*, edited by R. Myers, 8vo, 9/ net.
Shakespeare Works, 40 vols. in box, 18mo, leather, 80/ net.
Wayfarer's Love, edited by the Duchess of Sutherland, 4to, 6/ net.

Music.

- Sullivan (Sir Arthur), *his Life and Music*, by B. W. Findon, cr. 8vo, 3/6 net.

Bibliography.

- Hazlitt (W. O.), *The Book Collector*, 4to, 3/6

Philosophy.

- Naismith (W.), *Matter and Life: What are They?* cr. 8vo, 6/
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LADY DILKE.

WE record with the deepest regret the sudden death of Emilia Francis Strong, Lady Dilke, at Pyrford Rough at an early hour on Monday morning last. One of the most versatile and gifted women of her time, she did so many things, and did them all so well, that she wore herself out with her untiring energies. The fourth daughter of Col. Strong, of the Madras Army, she was justly proud of her descent from the United Empire Loyalists of Georgia. She was educated by Miss Bowdich, a sister of the African traveller, and early showed her abilities. Her father being resident near Oxford, she was naturally drawn into academic circles, and married Mark Pattison in 1862, the year after he surmounted his earlier disappointment at Lincoln by being made Rector of that college. Henceforth she became a centre of what was brilliant and learned in Oxford, adding to her husband's extraordinary talents a cultivated gaiety and artistic endowments which he lacked. He had for some years been busy with journalism of various kinds, and his wife quickly made a name for herself also as a reviewer, contributing to the *Saturday Review*, the *Academy* (for which for many years she wrote fine-art reviews), and several art journals, both English and French, being an accomplished mistress of modern languages as well as a capable Latin scholar. "The Renaissance of Art in France" (1879) was the beginning of a series of masterly works on French art, in knowledge of which she had no equal in this country. She published a monograph in French on Claude Lorrain in 1884, the year in which Pattison died, and "Art in the Modern State" in 1888.

Her *magnum opus* was concerned with no less than the whole art of the eighteenth century in France; it opened with a splendid volume on "French Painters" of the period, in 1899; "French Architects and Sculptors" followed in 1900; "French Furniture and Decoration" in 1901; and "French Engravers and Draughtsmen" in 1902. Few know or can realize the wonderful care and accuracy, the unwearying research all over Europe for things hitherto regarded as inaccessible, lavished on these volumes, the felicity of phrase and orderly lucidity (aptly represented in her clear and beautiful handwriting) which went to their making. They were at once recognized by French experts, and by the few who were competent in this country to deal with them, as standard works which must always remain authoritative.

Lady Dilke was a model reviewer, for there were no signs in her work of the common penalties of insight and special knowledge—wayward exaggeration and one-sidedness; while her grasp of detail and of the minutiae of writing was extraordinary. The happy instinct for the *lucidus ordo* was seen also in her efforts as a public speaker. Her first contribution to the *Athenæum* was in 1876, and dealt with the Gambart art collection at Nice. Good examples of her skill are her notices of Renan and the Duc d'Aumale in 1892 and 1897. Her yearly summary of the Prussian art "Jahrbuch" was a triumph of expert condensation.

Her work in art alone might have been the work of a lifetime; but she was full of other energies. She was always keenly

interested in charitable schemes, and on her marriage to Sir Charles Dilke, in 1885, she threw herself heart and soul into the cause of the working classes, especially of working women. With Miss Bulley and Miss Whitley she wrote a striking little book on "Women's Work" (1894) for Messrs. Methuen's series of "Social Questions of the Day," and was an untiring advocate for the rights of the poor to combine. Trade-unionism for women owes much to her, and to her own sex her memory and example will be of the highest value. As has been said of another woman of fine intellect, she helped on the cause more than any one, in proving how few limitations are of necessity implied in the feminine organism, and in her effort she sacrificed no tenderness, no grace.

A brilliant talker and hostess, alive to everything, she was full of consideration for the less eloquent, ever eager to discover merit in the younger, to put the bashful at their ease. It is no wonder that one of the most erudite men of our time, the late Lord Acton, in his recently published "Letters," described himself as amazed at her knowledge and conversation. Tradition associates her with the Lady Grace of "The New Republic," and, less securely, with the Dorothea of "Middlemarch," but, though she disclaimed these attributions, those who knew her best saw in her the gracious radiance of the one and the spiritual vivacity of the other. Hardly English qualities these, and one might fancy that, English as she was, she was French, too, in her gift of French speech and temperament.

Of literature ancient and modern she was an excellent judge, being keenly interested in philosophy as well as the history of art. Her books "The Shrine of Death, and other Stories" (1886), "The Shrine of Love, and other Stories" (1891), which are now seldom met with, were studies in the difficult vein of the prose fabulist, occasionally vague in sentiment and landscape, but effective in style. She had intended to republish and add to them. She was a great connoisseur of old books, particularly Elzevirs, Aldines, and early works of the Paris and Lyons presses, which she treasured with all the enthusiasm of a collector.

"Ah, les livres, ils nous débordent, ils nous étouffent; nous périssions par les livres," was the complaint of Daudet, and so it is with many authors to-day who write masterly monographs, and neglect everything and everybody else. But there are some few rare spirits whose expressive sympathy and help for others lose nothing by their absorption in the study of the specialist, for whom the world is better, whose lives are more effective than their books, finer but less familiar aspects of their endowments. Of such was Lady Dilke. But the benefactions of her life are partly too well known and partly too intimate to admit of notice here. Yet a word concerning our personal debt cannot be withheld. We shall miss sadly the various and frequent attention, the wise counsel, the active help and encouragement, which she bestowed on the *Athenæum*. All too unready are we to say "Ave atque Vale" to the scholar and friend. Our loss is overwhelming, irreparable, but her gracious memory will keep us from "the sin of the unlit lamp, and the ungirt loin."

R.

THOMAS LODGE AS AN IMITATOR OF THE
FRENCH POETS.

University College, Aberystwyth, Oct. 24th, 1904.

IN reference to the second part of my note on 'Thomas Lodge as an Imitator of the French Poets,' in the last issue of the *Athenæum*, I am informed (just too late, unfortunately) by Prof. Herford, of Manchester, that the full extent of Lodge's indebtedness to Ronsard has already been noticed by Mr. Sidney Lee in the introduction to his 'Elizabethan Sonnets,' published a few months ago. On turning to Mr. Lee's work I find, indeed, that he instances (p. lxxviii *et seq.*) four out of the six sonnets in 'Phyllis' that I quoted as filched from Ronsard's 'Amours,' in addition to a further example ('Phyllis,' xxxi.) that had escaped my attention, so that the right of priority in this point clearly belongs to Mr. Lee. To him also belongs the credit of having first detected the source of 'Phyllis,' xxxvii.

As regards the more general question of the dependence of the Elizabethan sonnet-writers on the poets of the school of Ronsard, I should like to point out, as a complement to Mr. Lee's remarks, that, apart from the general title of Constable's sonnet-sequence (which naturally suggests Desportes' 'Diane'), there is considerable internal evidence proving that Constable also, like Daniel and Lodge, drew to a large extent on his French contemporary. Thus Sonnet viii. of the "Sixth Decade" of 'Diana' ("Unhappy day! unhappy month and season!") is a literal translation of Desportes' "Malheureux fut le jour, le mois et la saison" ('*Euvres*,' ed. Michiels, p. 32); Sonnet x. of the same "Decade" ("My God, my God, how much I love my goddess!") is likewise copied from another sonnet in 'Diane': "Mon Dieu! mon Dieu! que j'aime ma déesse" ('*Euvres*,' p. 24); Sonnet ii. of the "Fifth Decade" ("I do not now complain of my disgrace") was certainly composed in imitation of "Je ne me plains de vostre cruauté" ('*Euvres*,' p. 25); while Sonnet ix. of the "Second Decade" ("Sweet hand! the sweet but cruel bow thou art!") was probably suggested, in part at all events, by yet another sonnet of Desportes: "Belle et guerrière main apprise à la victoire" ('*Euvres*,' p. 81).

In conclusion I may add that Lodge presents a free rendering of Desportes' "Celuy que l'Amour range à son commandement" ('*Euvres*,' p. 27) in his 'Histoire of Robert, second Duke of Normandy' ("In how contrarious forms have I conversed"), besides the servile version of the same sonnet in 'Phyllis' (No. xxxviii.), to which I have already drawn attention.

L. E. KASTNER.

SALE.

THE first interesting sale of the autumn season was held by Messrs. Hodgson last week. The following were the chief prices:—Marston's *Wonder of Women*; or, the Tragedy of Sophonisba, in the original uncut state, 1606, 100*l.* Browne's *Religio Medici*, first unauthorized edition, 1642, 14*l.* 10*s.* Chronicon Nurembergense, 1493, 15*l.* 5*s.* The Tragedies of Jhon Bochas, translated by Lidgate, 1558, 13*l.* Buck's *Antiquities*, 3 vols., 28*l.* 10*s.* Engravings from the works of Sir Thomas Lawrence, 25*l.* Dictionary of National Biography, 67 vols., cloth, 35*l.* Symonds's *Renaissance in Italy*, 7 vols., 10*l.* 10*s.* Cokayne's *Peerage of England*, 8 vols., 24*l.* The Oxford and Cambridge Magazine for 1856, 9*l.* Bewick's *British Birds*, Quadrupeds, and Select Fables, 4 vols., 11*l.* 10*s.* Lodge's *Portraits*, 4 vols., 10*l.*

"LAURENCE HOPE."

WE learn with much regret that the accomplished poet who was known to the world by the above pseudonym, but whose real name was Violet Nicolson, died by her own hand at Madras, on the 4th inst., as a result of the intense grief and depression which had settled

upon her since the loss of her husband, Lieut.-General Malcolm Nicolson, C.B., in August last.

There were those who saw in the volumes of verse that "Laurence Hope" had already put forth great promise for any future productions of her pen. 'The Garden of Kama,' which appeared in 1901, was described as a series of love lyrics from India, and their tropical luxuriance and Sapphic fervour attracted the attention of so many readers that a second and third edition of the book were demanded. The reviewers accepted these compositions by "Mr. Hope" for what they professed to be, translations or imitations; but, remembering the 'Sonnets from the Portuguese,' we may at least go so far as to doubt if it will ever be precisely known how much in them was imitation and how much original work. The same remark may be made of the volume published last year, 'Stars of the Desert,' which shows a greater mastery of rhythm than she had before attained to, and a firmer intellectual grasp, with no loss of intensity. It is noticeable that on nearly the last page of her last book she writes:—

If Fate should say, "Thy course is run,"
It would not make me sad;
All that I wished to do is done,
All that I would have, had.

The author was still in the early noon of her life, vigour, and beauty, and the tragic circumstances of her death seem but the impassioned closing notes of her impassioned effusions.

Literary Gossip.

'THACKERAY IN THE UNITED STATES,' by General James Grant Wilson, is the title of a work in two volumes with a large number of illustrations, including many portraits of Thackeray, which will be published by Messrs. Smith, Elder & Co. on November 16th. It is based upon two articles which the writer published in the *Cornhill* and in the *Century Magazine* in December, 1901, and January, 1902. Since the publication of those papers, their author has been so fortunate as to have had placed at his disposal, from various sources, a number of Thackerayan treasures of which he possessed no previous knowledge. All of these are included, and several unfamiliar stories of Thackeray will also be found, besides a complete bibliography from the American standpoint. As is well known, many of Thackeray's books made their first appearance in volume form in the United States. The work is dedicated to Major William H. Lambert, to whose unrivalled collection of Thackerayana the illustrations are chiefly due. It will be published in the United States by Messrs. Dodd, Mead & Co.

LAST year Major Hoppenstedt, instructor at the War School, Potsdam, published a series of 'Problems in Military Manœuvres,' with illustrative maps of the actual country. They are designed to guide officers in the study of manœuvre tactics, and in drawing up schemes for field days or the War Game, and include some of the problems set at Staff College examinations. The book has been translated and adapted to English needs by Major J. H. V. Crowe, R.A., D.S.O., and will be published early next year by Messrs. Smith, Elder & Co.

MESSRS. METHUEN are publishing an important 'History of the American Civil War,' by Mr. W. Birkbeck Wood and Major J. E. Edmonds. The subject will be treated mainly from a strategical standpoint,

with maps and plans illustrating the tactics of the chief battles, and appendices on the chief points of controversy they have suggested. There will also be a separate chapter on the naval operations.

MESSRS. J. M. DENT & Co. are about to issue the first volume of a new series, 'Les Classiques Français.' This will contain Octave Feuillet's 'Le Roman d'un Jeune Homme Pauvre,' with a preface by M. F. Brunetière. The idea of the series is to provide English readers with the classics of French literature in French in a neat, dainty, and artistic format, and with typographical details equally acceptable. There will be two bindings, cloth and leather, with a uniform cover-design for the series, and each volume will have an etched frontispiece. Mr. Daniel S. O'Connor is the general editor of the series, and will provide a bibliography for each volume, while the prefaces will be contributed by eminent living French scholars, most of them members of the French Academy. Further volumes will be 'Contes Choisis' of Balzac, with a preface by M. Bourget; 'Atala, René, et Le Dernier des Abencérages,' by Chateaubriand, with a preface by the Vicomte de Vogüé; 'Paul et Virginie,' with a preface by M. Faguet; and 'La Mare au Diable,' with 'Profilis Anglais,' by Sainte-Beuve.

MR. FISHER UNWIN will publish very shortly a volume of nineteen stories by Mr. Louis Becke, entitled 'Under Tropic Skies.' Six of the stories are based upon personal experiences of the author, while two of the others show him in a new rôle—that of humourist.

MR. NUTT will publish immediately a series of studies on the 'Mosaic Legislation,' by Mr. H. M. Wiener, in which the author argues in favour of the traditional date and homogeneous character of the legal portions of the Pentateuch, and vigorously assails the conclusions of "higher critics."

THE celebration of the quarter-centenary of John Knox's birthday next year promises a number of new and more or less popular biographies of the Reformer. The question of whether Knox was really born in 1505 does not, however, appear to have been definitely settled. Dr. Hay Fleming, who is preparing an elaborate biography, brings forward evidence to prove that Knox was born in 1515; and there is certainly some ground for the belief that the older biographers, in fixing upon 1505, have confused the Reformer with another John Knox. It is rumoured that an eminent historian meditates the presentation of Knox from the Roman Catholic point of view. In support of that presentation *bond fide* Jesuit documents preserved in the Vatican will be quoted.

THE dinner of the Edinburgh Scott Club, held on Friday last week, was made notable by the reading of extracts from certain unpublished letters of the great novelist. These letters are in the possession of Mr. J. D. Stuart Sim, K.C., to whom they came through his grandfather's sister, who was married to a brother of Lady Scott. The letters cover a period from 1802 to 1814. They deal chiefly with family, literary, and political matters. In the first Scott speaks

of his "very slender portion of literary talents" being turned to account in the matter of Border antiquities; and shortly afterwards he remarks that "my literary attempts have been very useful in point of profit." Another letter discusses at length the arrangements about Abbotsford. "I assure you," he says,

"we are not a little proud of being greeted as Laird and Lady of Abbotsford. We will give a grand gala when we take possession, and as we are very clannish in this corner, all the Scotts in the country, from the Duke to the peasant, shall dance on the green to the bagpipes and drink whisky punch."

Writing with regard to the Prince Regent's offer of the post of Poet Laureate, Scott says:—

"I declined the honour as handsomely as I could. The emolument was no great object, being under 200*l.* a year, and might, I thought, be better conferred on some literary person who was not otherwise provided for. But, besides, I wish to be altogether independent of Kings and Courts, though with every sentiment of loyalty to our own."

It is to be hoped that these interesting letters will be published in full.

MR. T. W. WILLIAMS writes regarding Lean's 'Collectanea':—

"May I be permitted to advert to one point made against me in your last week's issue, viz., the desirability of printing a student's collections in full, with which I quite agree? You are, I think, under the impression that there have been omissions made from the specific MSS. printed—that, in fact, there has been some editing. The prefatory note was, I see, not sufficiently clear; the omissions were of definite and separate subjects, such as Spanish, Russian, and other foreign proverbs. Such of the MSS. as have been printed are in their entirety. Any intention to edit was expressly disclaimed (the conditions under which the book was printed rendering it impossible). It was thought better to print such collections as have been done in full, repetitions and all, rather than have them merely tampered with, not efficiently edited."

At a meeting of the Council of the Royal Historical Society on the 20th inst. Mr. H. R. Tedder, Secretary to the Athenæum Club, was elected Hon. Treasurer of the Society.

The National Literary Society of Ireland begins its session on November 14th, when the President, Dr. George Sigerson, will deliver the inaugural lecture on 'The First Epic of Christendom.' The following lectures are in the syllabus: 'The Four Masters,' by T. O'Neill Russell; 'Thomas Frye,' by Count Plunkett; 'Modern Irish Poetry,' by Mr. Herbert Trench; 'The Belief in the Evil Eye,' by Miss E. C. Carmichael; 'Irish Wit and Humour,' by Seumas MacManus; 'The Ground of Ireland,' by Prof. Grenville A. J. Cole; 'Giraldus Cambrensis,' by Miss Mary Hayden; 'The Art of the Bards,' by Brendan Rogers; 'Barney McGlone,' by Cahir Healy; and 'Popular Beliefs in Mayo,' by Dr. Connor Maguire.

MR. ANDREW MELROSE writes:—

"Unconsciously your reviewer does the author of 'Sons o' Men' an injustice. He says that 'Verses like that at the head of 'The Story of Wi' should not be published without some acknowledgment of their origin.' Will you allow me to state that whatever the merits

of the verses in 'Sons o' Men,' they are the author's own? 'A poor thing, but mine own,' the author might very well protest, but for the fact that he is on the other side of the world."

MR. ARNOLD BENNETT writes:—

"With reference to the statement in your issue of the 15th inst. that two novels of Mr. George Moore are to appear in German under the titles of 'Sacred Love' and 'Profane Love,' will you kindly allow me to point out in your columns that 'Sacred and Profane Love' is the title of a novel upon which I have been engaged for some time, and which will appear in due course next year?"

AMONG Messrs. Treherne's announcements are, in "The Vagabond's Library," 'Leaves of Grass,' a selection,—'Thoreau's Life and Friendship,'—and Carpenter, a selection,—new volumes in "The Little Books for Children" and "The Stump Books."

WE notice that Stevenson's 'St. Ives' has just been published in French, translated by M. de Wyzewa, well known for his renderings into English; while Mrs. Ward's 'Lady Rose's Daughter' has reached a second edition in French.

At the monthly meeting of the Board of Directors of the Booksellers' Provident Institution, held on Thursday week last, the sum of 97*l.* was voted to fifty-six members and widows of members. Two members were elected, and two fresh applications for membership were received.

It is proposed to celebrate the centenary of the birth of Eugène Sue, who was born on December 11th, 1804. Sue was the son of a doctor, who left him the comfortable fortune of 800,000 francs, which he got through in two years. He was, as M. Blum points out in the *Gaulois*, "un élégant et un viveur," as befitted a member of the Jockey Club. He became a literary man by accident, and his great work, the 'Mysteries of Paris,' created a sensation when it appeared in the columns of the sober *Débats*. The famous 'Mysteries' was almost an accident. Sue founded a short story on some of his "slumming" exploits in Paris, and this was read by his intimate friend M. Goubaux, who persuaded him to develop it into a long novel. This was done, and it was almost immediately translated into nearly every European language.

THE SWISS Government has announced its intention of commemorating the centenary of Schiller's death next year, by presenting to every school-child in the country a copy of his 'Wilhelm Tell.' Those children who are of the French or Italian speaking cantons will receive translations in their own language. The centenary is to be celebrated as a national affair, both in Germany and Switzerland.

THE death in his seventy-sixth year is announced from Kiel of the poet Johann Meyer, who after working first as a miller lad, and then as a carpenter, obtained for himself a deservedly high place as a writer of stories and poems in Plattdeutsch. His best-known books are 'De Konterlör sin Dochter,' 'Cassen mit de Hummel,' 'Ditmarscher Gedichte,' &c. He was also known as a dramatist.

THE Dutch Government has undertaken to furnish funds for five years for the

establishment of a Dutch Historic Institute in Rome, the main object of which will be the study of the Italian archives, with a view to throwing fresh light on Dutch history. The Institute will be under the direction of Dr. Brom, of Utrecht. A further sum has been voted for five years to enable Dr. Orbaan to carry on his investigations in the history of art.

THE death in his seventieth year is announced from Zweibrücken of Dr. Emil Schlagintweit, the brother of the well-known travellers H. R. and A. von Schlagintweit, himself a distinguished Orientalist. Among his most important works were 'Budhismus in Tibet,' 'Die Könige von Tibet,' and 'Indien in Wort und Bild.'

WE have received the Report for 1903, Part II., of the Inspector of Certified Reformatory and Industrial Schools of Great Britain (10*d.*), and the Statute Book for 1904 (3*s.*).

SCIENCE

NON-EUCLIDEAN GEOMETRY.

MR. HUGH MACCOLL having very courteously drawn my attention to certain criticisms of my 'Foundations of Geometry' which appeared in Nos. 4005 and 4007 of the *Athenæum*, it seems desirable that I should endeavour briefly to reply to his arguments.

Two points are raised by Mr. MacColl, the one concerning the definition of possibility, the other more directly concerning non-Euclidean geometry. Let us begin with the former.

The objection urged by Mr. MacColl against Mr. Bradley's definition of possibility, which I had accepted, appears to me precise and cogent. At the same time a very slight emendation enables the definition to escape from the difficulty in question. We may say:—

"A proposition is *possible* when it would follow from a certain number of conditions, some of which are known to be realized, and when, further, no conditions ensuring the falsehood of the proposition are known to be realized."

For, with this addition, none of the conditions of the proposition in question are impossible, and therefore the case used in Mr. MacColl's *reductio ad absurdum* is excluded.

The definition thus amended does not appear to be open to any precise or formal refutation; at the same time, I should no longer be willing to urge its acceptance in *logic*, since it makes possibility relative to our ignorance, and therefore not a concept appropriate to pure logic. Nevertheless, when non-Euclidean states that it is *possible* that our actual space may be non-Euclidean, the above sense of possibility is appropriate; for what is really meant is, that we do not know whether our space is Euclidean or non-Euclidean. That is to say, all that we know about our actual space is, according to non-Euclidean, compatible with either hypothesis, although it is not necessary to maintain that, in any sense not involving reference to our ignorance, space might be other than it is. I should myself maintain that, in an ultimate logical sense—i.e., when all reference to our ignorance is excluded—all propositions are merely true or false. I should not now divide true propositions into necessary and contingent, or false propositions into impossible and possible. Thus, in regard to actual space, I should say that, whether it is Euclidean or whether it is non-Euclidean, there is no sense in saying that it might have been different, but that we do not as yet know which alternative is the true one, and that, in this sense only, either alternative is possible.

Having now, I hope, elucidated the meaning of the word *possible*, we can proceed to the grounds for doubt as to the nature of our space. There is much in my 'Foundations of Geometry' which I should no longer care to defend; in particular, the passages quoted by Mr. MacColl on contradictions and on points were written under Hegelian influences which I should now reject. My present views are set forth at length in Part VI. of my 'Principles of Mathematics,' to which I must refer for amplification of the brief sketch which follows.

There is, I think, a preliminary and rather fundamental difference between Mr. MacColl and myself, in that he appears to regard the notions of *line*, *straight*, and *point*, as simple, because they are easily obtained by analysis of perceived objects. At least this is the only way in which I can interpret his statement (p. 213) that "as to the word *straight*, a stretched piece of string or an ordinary ruler will give a clearer idea of its meaning than any definition," combined with the previous statement that *straight* is among those elementary words which are obscured by any attempt at definition. There is a sense in which I am willing to accept this dictum, but it is a sense not relevant to pure mathematics, and not permitting us to decide, e.g., that two straight lines cannot enclose a space.* That is to say, it is, undoubtedly, by analysis of perceived objects that we obtain acquaintance with what is meant by a straight line in actual space; but although this enables us, within limits, to recognize as such the approximations to straightness which occur in nature, it does not, in itself, suffice to instruct us as to the properties and relations of straightness. In the same way, we may be acquainted with Jones so as to know him when we meet him, and yet we may know nothing of his bank account. So we may know straightness (within limits) when we see it, without knowing whether or not two straight lines can enclose a space.

To advance beyond this point it is necessary to be clear as to the difference between geometry as the science of actual space, and geometry as a branch of pure mathematics. In the former we start, as Mr. MacColl does, with the straightness which we have derived from analysis of perceived objects, and we have to inquire what properties belong to this straightness. It was formerly believed universally, and Mr. MacColl appears still to believe, that this inquiry could be conducted *a priori*. Non-Euclidean, on the contrary, maintain that the properties of straightness, as of other notions derived from observation of the actual world, must be discovered empirically. And this they maintain because of what has been found out in the realm of geometry as a branch of pure mathematics.

In pure mathematics, as such, we do not consider actual objects existing in the actual world, but hypothetical objects endowed by definition with certain properties. The problems dealt with are always of the following kind: If an object has such and such properties, to discover as many other properties as possible which it must also possess. For example, if an object has the property of being an equilateral triangle, it must also have the property of being an equiangular triangle. In geometry, as a branch of pure mathematics, we do not begin by inquiring into the nature of straight lines in actual space; we begin, instead, by considering hypothetical objects having properties suggested by actual straight lines, but not necessarily belonging to them. We consider many different sets of such properties, each set giving us a different kind of space. We prove, with each set of pro-

perties, that the various properties are compatible *inter se*, by actually constructing an assemblage of entities possessing these properties. Such an assemblage can be constructed, for every kind of space, Euclidean or non-Euclidean, by means of numbers combined and arranged in a suitable manner. We know, therefore, with a certainty as great as the certainty that $2+2=4$, that no one of the various suggested spaces is self-contradictory.

We now find, further, that some kinds of non-Euclidean spaces are so like Euclidean space that, given only such approximate methods of observation and measurement as we possess, it is impossible to decide, as regards the straight lines of the actual world, whether they are Euclidean or non-Euclidean. That is to say, pure mathematics tells us that any object which, as nearly as observation can show, possesses the properties of a Euclidean straight line, may just as well be a non-Euclidean straight line; and that any space which, as nearly as observation can show, possesses the properties of a Euclidean space, may just as well be a non-Euclidean space. The Euclidean case is a limit between non-Euclidean alternatives. An analogous case would be presented by a distance which, as nearly as we could measure it, amounted to six inches. Owing to the necessary inexactness of measurement, we should be unable to decide whether the distance was really exactly six inches, or was a little more or a little less. So here, we cannot tell whether actual space is really exactly Euclidean, or deviates a little to one side or the other.

It is impossible within the limits of this communication to set forth the proof of the really vital point, which is the absence of internal self-contradiction in the various non-Euclidean systems. The proof of this is long, but it is exact and formal and mathematical. I can only suppose that Mr. MacColl is unacquainted with the various proofs that have been given, since they are such as no mathematician can read attentively without being convinced by them. It is, in fact, the case that there are arithmetical entities which are non-Euclidean spaces, but which, being built up out of abstract numbers, do not, any more than the numbers, form part of the world of perceptible phenomena. Moreover, given a Euclidean space, it is easy to construct a non-Euclidean space by means of it. (Cf. *op. cit.* §§ 383-6, 474.)

We may even go further. The points composing our actual space are arranged in straight lines and planes by means of certain relations between them, which relations happen to be peculiarly evident in perception. But it is easy to prove that, supposing these relations to be such as make our actual space Euclidean, there are also other sets of relations, which subsist between the points of actual space, and arrange these very points into a non-Euclidean space of any type and of any number of dimensions that may be suggested. The only difference is that we apprehend these other relations by means of an intellectual construction, and not by means of immediate perception. This fact, which has been established by recent mathematics, is very important not only in regard to our present question, but also in general philosophy, for it establishes, what all Kantians must deny, that some relations—in particular the spatial relations which generate our actual spatial order—are immediately perceived in sense-perception, and are in no sense intellectual constructions added by the mind to sensible data.

I regret that I have been unable to deal more closely with certain of Mr. MacColl's arguments, notably his argument as regards infinitesimals in § 53. My reason is that I have been unable to see their relevance. The difficulties in regard to points and infinite divisibility—which are, in my opinion, satisfactorily solved by Cantor's theory of continuity—arise equally in Euclidean and non-Euclidean geometry, and

have, therefore, no bearing on the issue between the two. I regret, also, that on so many crucial points I have had to content myself with dogmatic assertions; but this is necessary for the sake of brevity, and I have elsewhere (*op. cit.*) set forth at length the grounds for the assertions in question. BERTRAND RUSSELL.

SOCIETIES.

ROYAL NUMISMATIC.—Oct. 20.—Sir John Evans, President, in the chair.—Sir R. C. Jebb, Sir R. C. Temple, Dr. Julius Cahn, Mr. Edgar C. Knevet, and Mr. C. Winter were elected Fellows.—The President exhibited three aurei of Carausius, two of which were of the London mint, and one of Rouen fabric; and three silver denarii remarkable for their types of reverse, or for the special form of the emperor's bust on the obverse.—Mr. J. E. Pritchard showed an unrecorded seventeenth-century token of "Ambrose Bishop in Bath, 1660"; a counter of Henry IV. of France, bearing his shield of arms and bust; and a medal commemorating the fitting-out of the American ships "Columbia and Washington" at Boston, N. America, for the Pacific Ocean in 1787; all these pieces being found during recent excavations at Bristol.—Mr. T. Bliss exhibited a counter-stamped Spanish dollar of A. Gibson & Co., Loch-wannoch, for 5s., and others (dollar, half, and quarter dollar) of the Rothsay Cotton Works for 4s. 6d., 2s. 6d., and 1s. 8d. respectively.—The President read a paper on 'Rare and Unpublished Coins of Carausius' in his collection. The specimens described, numbering twenty-six, appear in nearly every instance to present some new and unpublished variety either in type or legend. Amongst those in silver were three denarii, having for reverse types two hands joined and "Concordia Aug."; a galley on waves with rowers and steersman, and "Felicitas Aug."; and a draped female figure holding standards and around "Fides Militum," all of which bear the mint-marks R.S.R., for which up to the present time no satisfactory solution has been suggested. In describing some of the "legionary coins" the writer drew attention to the fact that some of the types were original, whilst others appeared to be copies of similar pieces of Gallienus, and he proposed to distinguish them in the following manner: If the title of the legion and its device on the coins of the two emperors were the same, then the type was a copy; if, however, they differed, the type was probably an original production of the mint of Carausius. Most of the coins showed that they had been struck either at the London or the Colchester mint.

MEETINGS NEXT WEEK.

- Mon. Royal Academy, 4.—'The Bones and Muscles of the Trunk,' Lecture II, Prof. A. Thomson.
- London Institution, 5.—'Our Fiscal Policy,' Lord Avebury. (Travers Lecture.)
- Tues. Institution of Civil Engineers, 8.—President's Address and Presentation of Prizes.
- Wed. Archaeological Institute, 4.—'Some Notes on the Abbey Church of Glastonbury,' Mr. W. H. St. John Hope.
- Entomological, 8.
- Thurs. Royal Academy, 4.—'The Bones and Muscles of the Trunk,' Lecture III, Prof. A. Thomson.
- London Institution, 6.—'Crime and Criminals,' Sir R. Anderson.
- Chemical, 8.—'Note on the Action of Nitric Acid on the Ethers,' Messrs. J. B. Cohen and J. Gatecliff; 'The Condensation of Formaldehyde with Acetone: Preliminary Note,' Mr. E. A. Werner; 'Union of Hydrogen and Chlorine: Rate of Decay of Activity of Chlorine,' Mr. J. W. Mellor; and eleven other papers.
- Fri. Geologists' Association, 8.—Conversations.
- Philological, 8.—'On the R Words I am editing for the Society's Oxford Dictionary,' Mr. W. A. Craigie.

Science Gossip.

ARRANGEMENTS have been made with the Syndics of the Cambridge University Press to begin with the new year the issue of a *Journal of Agricultural Science*, under the editorship of Messrs. T. H. Middleton, T. B. Wood, R. H. Biffen, and A. D. Hall, in consultation with others. It is proposed to issue the *Journal* as material accumulates, aiming at quarterly parts of about a hundred pages, four parts constituting a volume. The scheme is widely supported, and will be welcomed by the many who recognize a lack of organization in exhibiting the results of scientific agriculture.

PROF. HAECKEL has written a supplementary volume to 'The Riddle of the Universe,' and it will shortly be issued in this country by Messrs. Watts & Co., on behalf of the Rationalist Press Association, under the title of 'The Wonders of Life: a Popular History of Biological Philosophy.' The work contains much additional valuable information on biological questions

* Mr. MacColl shows a considerable lack of acquaintance with non-Euclidean geometry when he accuses it of supposing (§ 54) that parallel straight lines can meet. This would, of course, be a definite contradiction in terms, since parallel straight lines are defined as not meeting. What is maintained is, that it is doubtful whether there are such things as parallel straight lines at all.

dealt with in 'The Riddle of the Universe,' and answers indirectly many of the criticisms to which that book has been subjected. Messrs. Harper & Brothers have acquired the American rights.

MESSRS. WATTS & Co. have also in the press an English translation of the last edition of the same writer's 'Anthropogenie.' It will be issued in two volumes, with the whole of the illustrations and plates. The title will probably be 'The Evolution of Man.'

THE death is announced of James Burn Russell, LL.D., Medical Member of the Local Government Board of Scotland, and formerly Medical Officer of Health for the City of Glasgow. It was in the last capacity that he published 'Lectures on the Theory and Prevention of Infectious Diseases' (1879); 'Life in One Room' (1888); 'The Evolution of Public Health Administration as illustrated by the Sanitary History of Glasgow in the Nineteenth Century' (1896); and 'On the Prevention of Tuberculosis' (1896). It has been suggested by those conversant with his work that a further collection of his memoirs on sanitary subjects should be published. Dr. Russell had resided in Edinburgh for the past six years in connexion with the duties of his office.

THE death is also reported, after a long illness, of Dr. Paul Tillaux, President of the Paris Académie de Médecine. M. Tillaux was born at Aulnay-sur-Odon (Calvados) on December 8th, 1834, and after a rapid and brilliant career was appointed professor at the Faculté de Médecine in 1890. He was elected a member of the Académie de Médecine in 1879, and had been president of the society since last January. His numerous works enjoy a high reputation in scientific circles, and several of them have been translated into various languages.

THE moon will be new on the evening of the 7th prox., and full on the morning of the 23rd. She will make a near approach to Aldebaran on the evening of the 23rd, without actually occulting it. The planet Mercury will become visible in the evening about the end of next month in the constellation Scorpio. Venus sets early in the evening, moving in the course of November from Scorpio into Sagittarius; on the 7th she will be in conjunction with the moon after setting. Mars is increasing in brightness, and rising earlier each morning; he is now in the constellation Leo, and will enter Virgo about the middle of next month. Jupiter is in the eastern part of Pisces; he will be in conjunction with the moon about an hour before midnight on the 19th prox. Saturn is near the star Capricorni, and sets now about eleven o'clock in the evening, earlier each night. The Leonid meteors may be looked for on the mornings of the 15th and 16th prox., but are not likely to be very conspicuous this year.

WITH regard to the variable star 159, 1904, Pegasi, mentioned in our 'Science Gossip' last week as having been detected by Mr. Stanley Williams, and suspected by him to be a Nova, it appears that the Harvard photographs show that it has existed for several years, and is a variable.

THE small planet No. 460, which was discovered photographically by Prof. Max Wolf at Heidelberg on October 22nd, 1900, has been named Scania, in commemoration of the meeting of the Astronomische Gesellschaft at Lund this year.

M. KAMINSKY publishes in No. 3973 of the *Astronomische Nachrichten* an ephemeris of Encke's comet, corrected by the photographic register at Heidelberg on September 11th, carried on until December 5th. The comet is now moving more rapidly in a south-westerly direction. On the 1st prox. it will be about two degrees to the north of the fifth-magnitude star ν Pegasi, and on the 5th about half-way between α and β in that constellation. Its

distance from us is now 0.58 in terms of the earth's mean distance from the sun, and this will continue to diminish until nearly the middle of December.

No. iii. of vol. liii. of the *Annals* of Harvard College Observatory is now to hand, and contains an account of the observations establishing the orbit of Phoebe, the ninth satellite of Saturn. Prof. W. H. Pickering states that he first commenced a search for an additional satellite in 1888, and ascertained that none such existed outside the orbit of Enceladus, unless it was more than a magnitude fainter than Hyperion. The search was recommenced with the 24-inch Bruce telescope at Arequipa in 1898, and an examination of the plates afterwards made. The new object was recognized as registered four times on plates taken on three nights—viz., the 16th, 17th, and 18th of August, 1898. Others were taken in September; but the then comparatively rapid motion of the planet made it difficult to distinguish the image upon them. When Saturn was again near its stationary point—in August, 1899—nine other photographs were taken; but it was not until long afterwards that it was possible to examine them critically. Plates taken in 1900 showed that the satellite moved to a much greater distance from the planet than was at first thought likely; they also confirmed the suspicion that its orbit was very eccentric, a fact which had greatly increased the difficulties of the early searchers. Other observations were obtained in September, 1902, and the new object has since been seen by other observers. Prof. W. H. Pickering has therefore been enabled to make a full discussion of all the observations, with the startling result that they are all of one satellite, which moves in a retrograde direction. Here we have only space to mention the principal elements of the stranger's orbit. Its approximate mean distance from Saturn is 0.0862 astronomical units, or about 7,996,000 miles; the eccentricity 0.22, which is the sine of $12^{\circ}7'$; the inclination to the ecliptic $5^{\circ}1'$; the period 546.5 days, or about one and a half years. So far as can be inferred from photometric considerations, the diameter of the satellite is about 200 miles.

FINE ARTS

Crowe and Cavalcaselle's History of Painting in Italy. Edited by Langton Douglas, assisted by S. Arthur Strong. Vols. I. and II. (Murray.)

THIS great classical work of criticism has for long been out of print, and virtually unobtainable in the English edition, and though Cavalcaselle had, at the time of his death, nearly completed a greatly improved Italian version, Mr. Murray's idea of bringing the English version up to date was an excellent one. Only two volumes have appeared, but these cover, perhaps, the most difficult and obscure period of Italian art. In the first we have the remains of early Christian art, its slow decline, and the dark and uncertain period of the early Middle Ages, gradually becoming clearer and more definite with the efflorescence of the Roman School in the thirteenth century. The second volume is devoted to the art of the Trecento.

We may conjecture, from the way in which the new editor—we say editor because it is apparent that Mr. Langton Douglas is chiefly responsible—has treated this tangled and difficult period, what place the new edition of Crowe and Cavalcaselle will hold. Mr. Douglas shows great ability in putting forward his own conclusions. His

manner is vigorous, effective, and leaves no doubt of the certainty of his own convictions, even in cases where hesitation and suspension of judgment might seem only natural. Of his ability, indeed, there can be no doubt; but we get from the book an impression that he has kept almost too exclusively in view those whom he suspects of differing from his opinions. These opponents are, it is true, not often mentioned, but the exaggerated and unnecessary vehemence of his language inevitably suggests their existence. His method of praising is almost always negative. His praise of Crowe and Cavalcaselle's great and unostentatious labours will be echoed by every student who has gone deeply enough into the subject to appreciate the extreme thoroughness of their work; but this praise takes the form of contemptuous sneers at others who have also attempted to aid in the search for truth:—

"Much that passed for knowledge a decade ago has been proved to be unfounded theory; and, were it not unwise to prophesy, we would venture to predict that, in the coming decade, the field of art criticism will be strewn with the wreckage of many other pretentious but cheaply built structures."

Elsewhere we are told that Cavalcaselle, "being neither a place-hunter nor a picture-dealer in masquerade, never attained to affluence." There is a danger that readers who are distant from the scene of action, either in time or place, will find something ridiculous in this attitude of the editor's. To them he will appear like some Polyphemus, hurling rocks and defiance at a nameless and invisible opponent, and, worst of all, our colder climate compels the giant to live under glass. Those who may be able to guess at the objects of the bitter reflections we have quoted will be amused, but they will also regret that Mr. Douglas should have introduced such a tone into a work which ought not to descend from the calm and untroubled regions of pure scholarship and the disinterested love of truth.

Nor is this tone confined to the preface. In the notes the editor has a curious habit of somehow identifying recent discoveries with his personal aims, so that it might almost appear to a casual reader that Mr. Langton Douglas had discovered the merits of the Roman School and of the early Siennese expressly to confound his enemies. Cavallini in these pages looks like a bludgeon, and Duccio a very tolerable tomahawk.

We deplore this the more in that we are in complete agreement with many of the more important points which Mr. Douglas brings out, and we recognize his capacity for clear exposition. Thus we entirely agree with him in rating highly, as he does, the importance of the Roman School and its influence on Giotto, though this view is pressed with wearisome reiteration, and with more zeal than discretion. For example, after rightly praising the noble classicism of Cavallini's recently discovered works in Sta. Cecilia in Trastevere, and pointing out their freedom from Byzantinism, Mr. Douglas dogmatically asserts that a number of frescoes in the Upper Church at Assisi are by one of Cavallini's school. Among these are such frescoes as the Creation of the World and Noah building

the Ark, which are saturated with Byzantine traditions. The mere fact that the series begins with the Creation would have shown Mr. Douglas, had he paid more attention to iconography, that Byzantine influences predominated, and that if, indeed, this work belong to the Roman School at all, we must look to some other group of artists, perhaps Torriti or Rusutti, and not to the classic master Cavallini.

This is one example among many of a somewhat crude and arbitrary application of those methods of style-criticism against which, with naïve inconsistency, the editor vehemently protests. In fact, we find throughout the book the obsession of a certain limited number of ideas adopted by the editor with a controversial heat which has seriously handicapped him in his task. A result of this is that the moment we pass out of this circle of recently contested ideas, the book suffers not from faults of commission, but from almost complete want of revision.

When Crowe and Cavalcaselle wrote their history of the obscure period which intervenes between the decline of Roman and the rise of modern art—the period when the ideas of the modern world were secretly germinating—it was certainly remarkable for its thoroughness, but it must be admitted that it was never arranged to appeal forcibly to the imagination. Since then the researches of Byzantine scholars and of iconographers have thrown some light on the complex interaction of a native Italian tradition with the more elaborate and civilized conceptions of Eastern art. It is a period so difficult that only a special student of it would be able to do justice to the problem; but we fear that the general student of Italian art will miss in these pages a great deal of assistance that he might naturally expect.

In the preface we learn that

"in the notes marked with an asterisk we have added the result of our own researches, and such genuine researches as have been made in recent years by other students of Italian painting."

Of the original researches, which thus take a place of honour in the preface, it is hard to speak, since it is difficult to find any of serious importance in the text; and yet this can hardly be due to extreme reticence, since we are told at length of research undertaken by one of the editors for a manuscript which he was unable to find, while on another occasion we are told of research undertaken by him in which he "only touched the fringe of the subject," and apparently brought away nothing worth recording. As a matter of fact, no one would expect the editor of a new edition of a book with so wide a scope to rely, in the first place, on his unaided research, and no one would blame him if he had not attempted to do more than embody the results of others' labour; and but for the curious passage we have quoted from the preface, we should not have alluded to the subject. The only misfortune is that the editor has not attached more importance to the "genuine discoveries of other students."

Among the remains of early Christian art the mosaics of scenes from the Old Testament at Sta. Maria Maggiore are of surpassing interest. For full details about them we must await Dr. Richter's promised

monograph; but some years ago it was surmised by a German writer that they belonged not to the fifth century, as stated by Crowe and Cavalcaselle, but to the pontificate of Liberius, a hundred years earlier. Of this we find no mention in Mr. Douglas's notes.

The iconographical researches of Krauss with regard to the paintings at St. Angelo in Formis are referred to, but their importance is such that a summary of them would have been useful. The fact that, in spite of the use of Byzantine forms throughout—which points to the influence of the Greeks brought over by Desiderius—the *ordonnance* of the pictures is essentially Western, merited mention. Still more important is it that here, for the first time, we have in Italy the subject of the Last Judgment, which had already been gradually elaborated north of the Alps by Carolingian artists. In treating of the Byzantine mosaics of Sicily there is no mention of the modifications by Western ideas of the typical Byzantine iconography. Conversely in the description of the mosaics of the apse of S. Paolo-fuori-le-mura the angels are said to be separated by an "altar bearing a cross," and this is allowed to stand, although in reality it is not an altar, but a seat, the typical Byzantine *ἐροναρία*, the symbol in Eastern iconography of the Last Judgment, and therefore of importance as showing an invasion of Byzantinism in the Roman art of the early thirteenth century. In this connexion, too, reference might have been made to the letter of Honorius III. in 1218 to the Doge of Venice, asking him to send mosaists to help in the work.

To return for a moment to earlier work of the Roman School, it is disappointing to find that Crowe and Cavalcaselle's very inadequate account of the frescoes in the lower church of S. Clemente has not been properly amplified. The only additional information is that a 'Virgin and Child,' not mentioned by the authors, is of the early half of the eighth century (without reference to the statement of Mullooly that it was done between 772 and 795), and that "some of the frescoes were executed in the middle of the ninth century at the order of Pope Leo IV. Amongst these last is an Ascension." This is surely inadequate when we consider the various dates and varying importance of the frescoes, and the extreme interest for the development of Roman art of the four frescoes which can be dated about 1080 through the inscription recording the name of their donor. These works, in which the forms show a most remarkable return to the early Christian art of the catacombs, and an altogether new power of characterization and a dramatic force that are essentially Italian as opposed to Byzantine qualities, merited full consideration. Later on we find the paintings from the church of St. Agnese, now in the Lateran Museum, referred to the eleventh century, though their Gothic lettering has led to their attribution by other authorities to the thirteenth century, while the Giottesque scenes from the life of St. Benedict are given to the same early period. The mosaics of the archivolt of S. Clemente are attributed to the early twelfth century, although their strong

Byzantine character can scarcely be explained at that date, and agrees with the marked Byzantine influence in Rome in the early thirteenth century to which we have already alluded. In this case, too, the probability on stylistic grounds is strengthened by a record of an inscription with the year 1226. In treating of the mosaics of the semi-dome in the same church no mention is made of the curious fact that they show a deliberate return to earlier models, such as that in the chapel of SS. Rufina and Seconda in the baptistry of the Lateran.

These works bring us to the first outburst of a true native style in Italy, and to the formation of the Roman School. Here the discovery of Cavallini's works in Sta. Cecilia in Trastevere is of the utmost importance as confirming a view already put forward by Crowe and Cavalcaselle, and since then elaborated by various writers. We are therefore extremely grateful for the numerous reproductions of these works which, owing to the kindness of the Italian Minister for Public Instruction, Mr. Douglas has been able to give.

Besides the pre-eminence of the Roman School of the thirteenth century, recent research has led to an increased understanding of the classical movement which manifested itself in South Italy under the inspiring influence of Frederick II. This and its influence upon Niccolo Pisano (Niccolo d'Apulia) are clearly brought out, but it is made the occasion for some very unnecessary vituperation of those who have not arrived at the same opinion as the editor on the question of Niccolo's birth-place.

Another important point which has become clear within the last ten years is the great influence of French Gothic art on the later style of Niccolo Pisano and on the formation of Giovanni's art. Here the editor does justice to the new ideas.

In considering the beginnings of Tuscan painting we are reduced to the study of the numerous crucifixes, occasionally adorned with small scenes at either side of the support, which were executed in the twelfth and thirteenth centuries. Here again the editor, absorbed in his idea that the talisman "Roman School" will explain everything, has taken little trouble to amplify the catalogue of these works given by the authors, or to consider the very interesting point how far the change in representing the Crucified from the Triumphant to the Pathetic type may have been due to St. Francis's teaching. At all events, it is in the work of such crude Tuscan artists as Margaritone that the pictorial rendering of Franciscan ideas which was to influence Italian art so profoundly has its rudiments. Still more to be regretted is the editor's determined bias when we come to differentiate Tuscan art into Florentine and Sienese. Of Cimabue, it is true, we know very little for certain; but that makes it all the more important to bring out what is known, and to consider with impartial care what hypotheses best agree with the facts we have. No serious attempt is made to do this. Cimabue's known work, the mosaic at Pisa, is dismissed in a word, though here it

is of the utmost importance to know what his share in the existing mosaic is, and towards this extant documents afford real help. As before it was the Roman School which explained everything, it is now the Sienese, and the highly complex problems presented by the series of early Madonna pictures are dismissed with the simple statement that they are all Sienese—all, that is, except the Madonna attributed to Cimabue in the Academy at Florence. But if this be granted to the Florentine School (and it is as well that one work should remain of a school of the existence of which we have such abundant evidence), the whole question is left unsettled, since, with this as a starting-point, it may be possible to establish two distinct types of Madonna pictures. The question is far too intricate to be discussed in full here; but we do not think that students will consider it finally settled by the dogmatic statements that such and such a picture is Sienese, with which the notes to this part of the book abound. It may even be thought that a kind of adoptive "Campanalismo," the vice against which Mr. Douglas inveighs so effectively, has affected his judgment.

The first volume has presented so many points of interest for discussion that we can only allude to the second volume very briefly; but one or two points must be mentioned. In discussing the frescoes of the Upper Church at Assisi, Mr. Douglas follows recent critics in identifying the unknown author of the first and last four frescoes with the painter of the St. Cecilia altarpiece in the Uffizi. This identification he quotes as due to Mr. Roger Fry, though in the article to which he refers it is distinctly stated as Mr. Berenson's idea. It is, we fear, difficult to suppose that this omission is accidental. No notice is taken of the attribution of the Baroncelli altarpiece to Taddeo Gaddi, although this has found general acceptance. This, again, is due, we believe, to Mr. Berenson.

The attribution of the frescoes of the Capella del Sacramento at Assisi to Giotto is not fully endorsed, but no attempt is made to show the extreme improbability of it on stylistic grounds.

One of the most curious blunders that Crowe and Cavalcaselle ever made was the attribution to Jacopo del Casentino, a contemporary of Taddeo Gaddi, of a series of works which were executed nearly a century later, and which actually show the influence of Masaccio. To the list Crowe and Cavalcaselle gave several have been added by recent writers; but while the editor notes that one of the pictures mentioned by Crowe and Cavalcaselle is a work of the fifteenth century, nothing is said about the others, nor is any adequate attempt made to deal with this interesting group of pictures. The very inadequate account of Bernardo Daddi's works in the original is not properly amplified, nor is due weight given to the general consensus of opinion that Milanese was right in ascribing the 'Madonna' of Orsammichele to that master.

On pp. 111 and 214 we find that in Sir Hubert Parry's collection there is a 'Coronation of the Virgin' attributed to Giotto which is by Andrea Orcagna. This repetition is the more unnecessary as the picture in question is a characteristic Agnolo Gaddi.

While talking of this collection the editor might well have added the beautiful Lorenzo Monacos belonging to it to the imperfect list of that artist's work.

Such are a few of the corrections which will occur to the general student of Italian art; we must leave it to experts in particular periods to correct and amplify the work in detail; but from what we have been able to gather this new edition scarcely can be said to meet our expectations. There is, of course, a great deal of new material which will make the book of use to the student. A mere reprint of the original work would, indeed, have its value, and in this edition the arrangement and printing show a great improvement, while the photographs of rare or inaccessible works, among which we may note the Antonio Veneziano at Palermo, are welcome.

The Art of the Pitti Palace. By Julia de Wolf Adeson. (Bell.)—The author has collected the talk of all the cicerones of the Pitti, from that of the serious critic down to that of the *valet de place*. We have all the anecdotes with which the determined tourist keeps up his flagging spirits and wards off the inevitable boredom. We have the story of how the 'Madonna della Seggiola' was painted on the top of a wine cask, an account of Andrea del Sarto "sitting in one of his moods of conjugal religion," &c. There are plenty of quotations from Browning, and, in fact, everything that the less educated American tourist will most appreciate. The Transatlantic origin of the work is betrayed by one or two phrases. The fact that Grant Allen is quoted as an authority on art indicates the general critical level of the work, while the veracity of the author's impressions may be tested by the description of Rubens's portrait group of himself, his brother Lipsius, and Grotius—a picture aflame with colour like a magnificent tulip—as having hardly any bright colour, the chief intention of the master being to give lifelike portraits rather than to compose a decorative picture.

THE ANGEL STEEPLE, CANTERBURY.

THE strenuous appeal made by the Dean of Canterbury for help in the repairs of the central tower of the cathedral church ought to meet with a ready response. The matter is, beyond doubt, urgent, and there is every reason to believe that, under the able guidance of Mr. Caröe, the work will be strictly confined to necessary reparation. The modern bedizening of the old chapter-house has made antiquaries timorous as to what may be in store for other parts of this historic pile. But I am convinced that there need be no nervous apprehension with regard to assisting in the preservation of the uplifting glory of the great tower, which gives such a sense of finished perfection and stately magnificence to the general proportion of the vast cathedral church, from whatever point, far or near, it may be viewed.

There may not often be much in a name; but in such a case as this, which appeals, or ought to appeal, in a world-wide sense to all educated English-speaking people, it would be better if the Dean and Chapter for the future worded their entreaties for assistance on behalf of the "Angel Steeple," instead of using the much more recent vulgar title of "Bell Harry." If there is one old cathedral city in the whole of England that has more reason than any other to hold the name of Henry VIII. in detestation, for the miserable destruction that he brought about of all that was beautiful and fair—altogether apart from religious associations—it is

Canterbury. Why need this tower any longer bear such a title as "Bell Harry," simply because, out of the thousands of bells that Henry VIII. silenced for ever, he managed to spare an infinitesimal fraction of the ruined metal to cast a big booming bell to sound over the very city that he had ravaged?

As there is so much general misapprehension as to the true date, or rather dates, of this central tower—a misapprehension fostered by the great majority of guide-book descriptions and other printed accounts of Canterbury Cathedral—it may be well to give, after the briefest fashion, a few statements as to the real times of its construction. The first stone was laid on August 4th, 1433, a date sixty years in advance of that which is usually stated for its origin. This precise time is set forth in the chronicle of John Stone, monk of Christ Church, 1415-1471, which was recently printed for the Cambridge Antiquarian Society. In the contemporary note made of this event by Stone, the name Angel Steeple—*campanilis Angeli*—is set forth, before apparently even a stone was laid, possibly because a predecessor had borne that name, but more probably because (as one would fain imagine) Prior Molashe and his monks, with the design before them, pictured in their minds what its aspiring beauties would be when satisfactorily completed. There was much delay, however, in the gradual execution of the scheme of the Angel Steeple, which was possibly carried to some height above the roof in Prior Molashe's days. A great bell had been cast under his directions in London in the year 1430, and it is not unlikely that he intended it for the contemplated central tower; but it lay unused until June 14th, 1459, when it was hallowed by the Bishop of Rochester under the name of St. Dunstan, and swung in the south-west tower, for the central tower was not even then ready for its reception. Prior Goldstone I. attended the ceremony vested in his pontificals. After a long pause in its continuation and completion, the work of the Angel Steeple was resumed, during the priorship of William Selling (1472 to 1494), under the immediate direction of Thomas Goldstone, who afterwards succeeded Selling as Prior Goldstone II. In the obituary notice of this last-named prior it is stated, with regard to the Angel Steeple, that

"he vaulted it with a most beautiful vault, and with excellent and artistic workmanship, in every part sculptured and gilt, with ample windows glazed and ironed. He also with great care and industry annexed to the columns which support the same tower two arches or vaults of stonework, curiously carved, and four smaller ones to assist in sustaining the said tower."

Goldstone's remarkable buttressing of the straining arches to the tower piers still remains a distinguishing feature of the crossing under the tower at the west end of the nave. It would seem from this entry as if the work of the tower, begun by Molashe in 1433, had been so long suspended because it was feared that the piers, as originally designed, had not the strength to sustain the weight upon them, and that made it unsafe to raise the bell of St. Dunstan to its intended position. If, as seems likely, the Angel Steeple as it now stands preserves the original design of Prior Molashe, somewhat modified and enriched by Prior Goldstone II. half a century later, the beauty of conception, so far superior to most work *circa* 1500, is at once explained.

One of the best-remembered sayings of Beaconsfield is his declaration, in the early Darwinian controversies, that he was "on the side of the angels," as opposed to the monkeys. Is it not more seemly to associate this central tower with the angels that gave it its first inspiring title, rather than with the name of that exceptionally carnal monarch who has been dubbed in modern times "the professional widower"? F.S.A.

First-Art Gossipy.

AN exhibition of water-colours entitled 'Model Children, and other People,' by Mrs. Stanhope Forbes, opens to-day at the Leicester Galleries. There will shortly be an exhibition of paintings by Mr. John Lavery at the same place. Mr. Lavery has been at work for some time past on a series of cabinet pictures, mostly landscapes. In addition to this series, Mr. Lavery will exhibit the large picture entitled 'Spring,' recently purchased for the Luxembourg.

MESSRS. CARFAX hold to-day, in Ryder Street, a private view of a selection of drawings by Aubrey Beardsley.

THE private view of Miss Bertha Garnett's exhibition of water-colour drawings and sketches, 'From Rye to the Riviera,' takes place next Saturday at the Modern Gallery.

THE receiving day for pictures intended for the forthcoming exhibition of the New English Art Club at the Dudley Gallery, Piccadilly, is fixed for November 7th. The jury elected consists of Messrs. Francis Bate, P. W. Steer, W. Rothenstein, H. Tonks, A. E. John, D. S. MacColl, W. Orpen, W. W. Russell, R. E. Fry, D. Muirhead, A. W. Rich, J. L. Henry, and A. A. McEvoy. It will be necessary for those who do not belong to the Club to procure the written invitation of two members to submit more than two works to the jury.

THE oldest of French artists, Madame Clotilde Gérard Juillerat, whose death has just occurred in Paris, was born at Lyons as long ago as November 14th, 1806. She studied under Paul Delaroche, and first exhibited at the Salon in 1833. She obtained medals in 1834, 1836, and 1841, and her portraits and historical subjects in oils and pastels were at one time very popular. — The death at Mureaux is also announced of Gustave Ravanne, who had won several medals at the Salon (where he first exhibited in 1880) with his maritime scenes. At the last exhibition he was represented by two excellent works. He was fifty years of age, and studied art under Bonnat, Busson, and Cormon.

MESSRS. MACMILLAN are about to publish, as the second volume of the 'Papers of the British School of Rome,' a series of 168 hitherto unknown sixteenth-century drawings of Roman buildings, both classical and mediæval. The collection is preserved in the Soane Museum, having been bought by Sir John Soane at Robert Adam's sale in 1818. The drawings consist for the most part of plans, elevations, and architectural details, and furnish valuable and often unique records of ancient buildings which have since disappeared, and provide, also, much entirely new evidence in regard to contemporary edifices. Their importance is, indeed, such that it has been decided to publish the whole of them in facsimile, and 170 colotype plates have been prepared by a well-known Paris firm. They will be accompanied by an introduction, descriptive commentary, and appendixes by Mr. Thomas Ashby, jun., Assistant-Director of the School.

MUSIC**THE WEEK.**

COVENT GARDEN.—'Rigoletto,' 'Carmen,' 'Un Ballo in Maschera.'
BECHSTEIN HALL.—Señor Sarasate's Violin Recital.
ST. JAMES'S HALL.—M. Huberman's Violin Recital.

ITALIAN opera continues its successful course at Covent Garden. Up to now, with the exception of 'Carmen,' it has still been literally Italian opera, and, moreover, confined to the works of two composers, Verdi and Puccini. On Thursday last week 'Rigoletto' was given. Signor Sammarco acted and sang

remarkably well, although he displayed more of the virtuoso than the artist in the last scene. Mlle. Alice Nielsen as Gilda sang some of her music in pleasing manner, but her conception of the part was not simple enough. The general effect was, however, good. Signor Tanara conducted.

The performance of 'Carmen' on the following evening proved disappointing. Madame Gianoli in the title rôle acted well, though as vocalist she did not create a strong impression. Signor Caruso as Don José was not in particularly good voice, and we cannot say that his impersonation of the unfortunate Don was characteristic. The Escamillo of Signor Amato was tame.

On Wednesday was performed Verdi's 'Un Ballo in Maschera,' a charming opera, in which the composer displays rare dramatic instinct and picturesque orchestration. The work was revived at Covent Garden only last June, so that it requires no detailed notice. The performance deserves praise. Signor Vignas as Riccardo may have been somewhat strenuous in his singing, and the quality of Mlle. Trentini's voice as the Page may have been more satisfactory than the quantity; but again in this opera the excellence of the *ensemble* made up for any small shortcomings. Mesdames Buoninsegna and De Cisaros impersonated Amelia and Ulrica with marked success.

Señor Sarasate gave the first of three recitals at the Bechstein Hall on Saturday afternoon. His programme began with Bach's Sonata in A for pianoforte and violin. He always seems to us at his best in music of a lighter kind, yet we could not but admire his pure tone and intelligent reading of the violin part. Dr. Otto Neitzel, who in former seasons came with Señor Sarasate, was the pianist. In Goldmark's Second Suite for pianoforte and violin both performers rendered full justice to the clever, and at times very taking music. The violinist gave two solos of his own: a 'Nocturne Sérénade,' played with rare delicacy; and a difficult Tarantelle, with the utmost brilliancy. Señor Sarasate was, indeed, in splendid form. Dr. Neitzel played a group of solos with his usual skill. The first was a delightful Toccata in G minor by Bach, no transcription, but a real clavier piece.

M. Huberman gave his second recital at St. James's Hall on Wednesday afternoon. His programme commenced with Mendelssohn's Violin Concerto. It is true that the composer made a skilful transcription of the orchestral parts for pianoforte; but since the orchestral colouring adds so much to the charm and effect of the music, the result cannot be very satisfactory. If violinists give a concert without orchestra, they really might confine themselves to genuine chamber music, of which there is no lack. M. Huberman played the solo part with good tone, clear technique, and with due appreciation of the composer's intention. In Bach's Chaconne he gave a thoroughly sound reading of the music, though it just lacked that emotional touch without which the intellectual side of the work assumes undue prominence. Herr Richard Singer is an able accompanist. As soloist he revealed many good qualities in Chopin's Andante Spianato and Polonaise in E flat;

but as with the piece, so with the playing, virtuosity was too prominent.

Musical Gossipy.

AN æolian and pianola recital was given at the Æolian Hall last Friday week. Expression in music depends largely on the taste of the player, and for that purpose the pianola has three levers: by one the time can be retarded or accelerated; by a second the tone sustained; and by a third various degrees of tone playing can be obtained. The result is very wonderful, but although pianola playing is not machine playing, the performer—or perhaps interpreter would be the fitter term—is in indirect communication with the keys. There is a difference between the tone obtained from one of these instruments, and that from the fingers of a pianist of very delicate touch, but the effects produced are far better than those which can be obtained by ordinary players. One great advantage of the instrument is the facility which it offers to all who cannot play the pianoforte, or who are not advanced enough, to become acquainted with the numerous and important works of classical and modern composers. For accompaniments of songs, too, it is very convenient, especially for vocalists when practising.

THE first Chappell Ballad Concert of the season was held at Queen's Hall last Saturday afternoon. Five new songs were brought forward, the most attractive of which were 'Three for Jack,' by Mr. W. H. Squire, a jovial ditty, rendered in a particularly genial manner by Mr. Kennerley Rumford; Mr. G. H. Clutsam's graceful setting of Tom Hood's 'The Stars are with the Voyager,' sung by Mr. Lloyd Chandos; and Mr. Frank Lambert's expressive ballad 'Look down, Dear Eyes,' which was tastefully interpreted by Miss Carmen Hill. Among the singers were Madame Lillian Blauvelt, Miss Muriel Foster, Miss Caroline Hatchard, Mr. Ben Davies, and Mr. Denham Price. Pianoforte and violin pieces were played by Herr Wilhelm Backhaus and M. Johannes Wolff.

MISS GRACE SUNDERLAND and Mr. Frank Thistleton commenced another series of concerts of old chamber music at Broadwood's last Tuesday afternoon. An interesting programme opened with Purcell's Sonata in G minor, No. 5, for two violins, bass, and harpsichord, the melodious movements being interpreted with earnestness and care by Messrs. Thistleton, Cambridge, and Hobday, and Miss Sunderland. Of Corelli's fine Sonata, No. 2, in F, for violin, Mr. Thistleton gave an admirable rendering. Works by Handel, Tartini, and Geminiani were also included in the scheme, the last work performed being a Concerto in E flat, No. 3, for two violins, bass, and harpsichord, by Georg Philipp Telemann.

MR. NICHOLAS GATTY has set Milton's 'Ode on Time' for chorus and orchestra, and the work will be produced at the Sheffield Festival next year.

MESSRS. METZLER & Co. have published, with Madame Wagner's consent, the recently discovered score of Wagner's 'Rule, Britannia,' Overture, which the composer is believed to have sent to the London Philharmonic Society in 1839, but which got lost. In addition to the full score, various arrangements of the work have been prepared.

DR. HENRY HILES, who died last week, was born at Shrewsbury in 1826. He went to Australia in 1851, remaining there until 1857. In 1862 he took his degree of Bachelor in Music at Oxford, and in 1867 that of Doctor. To Dr. Hiles was due the establishment in Victoria University, Manchester, of a Faculty of Music. He was Professor of Harmony, Composition, and Musical History at Owens College. To him was also largely due the establishment

of the Incorporated Society of Musicians in 1882. Dr. Hiles was the author of the well-known 'Grammar of Music' and various works on counterpoint and harmony; he also composed oratorios, cantatas, glees ('Hushed in Death' in 1878 won the prize offered by the Manchester Gentleman's Glee Club), anthems, &c. Dr. Hiles was a very active man, and only retired from his duties at Manchester a few months previous to his death.

GUSTAV MAHLER's Fifth Symphony has been produced at Frankfort-on-Main under the direction of the composer.

OWING to important engagements Mr. Galoway, M.P., finds it impossible to give his promised lecture on 'National Opera' at the Concert-Goers' Club, November 2nd, but Mr. B. W. Findon has kindly consented to read a paper on 'The Disabilities of English Musicians.'

THE Emperor of Austria has conferred a Knight's Cross of the Franz Josef Order upon Prof. Sevcik (the teacher of Miss Marie Hall), Herr Kubelik, and Herr Kocian.

THE October number of the *Monthly Journal* of the International Musical Society contains a short but interesting article, 'Ein deutsches Musik-kollegium in Prag im Jahre 1616.' The one founded by the organist Mathias Weckmann at Hamburg is generally regarded as the earliest German musical society. This Prague society is just mentioned in Mendel's 'Musiklexikon,' vol. ii., but it has been overlooked by historians. M. Ernst Rychnovsky, the writer of the article in question, has obtained from Dr. Josef Taige, archivist of the city of Prague, the statutes of the society formulated July 1st, 1616, with signatures and seals of the eight members.

THE inauguration of the statue of César Franck took place last Saturday at Paris. M. Tiersot contributes to *Le Ménestrel* of October 23rd a long article bearing as title the name of the Belgian master, in which he notices the principal works by which Franck has acquired posthumous fame. The composer now has his statue, and his music is everywhere admired, but M. Tiersot considers that there is still an act of homage to be paid to him, viz., a biography. The little that is known of his life dates from 1870, when he was nearly fifty years old. An outline of that life is given by the writer from unpublished sources; he therefore would seem to be the best man to carry out his own idea. The Colonne Concert last Sunday afternoon was crowded. The programme, devoted to the music of César Franck, included the D minor Symphony; 'Psyché'; a scene from the opera 'Hulda'; and the Symphonic Variations for piano and orchestra.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30. Queen's Hall.
—	Sunday League, 1. Queen's Hall.
MON.	Senior Savasse's Violin Recital, 3. Bechstein Hall.
—	Italian Opera, 8. Covent Garden.
TUES.	Miss E. Harms and Mr. C. Phillips's Concert, 3. Bechstein Hall.
—	Miss E. Kingsford's Pianoforte Recital, 3.15. Aeolian Hall.
—	Italian Opera, 8. Covent Garden.
—	Mr. Harold Bealey's Vocal Recital, 8.30. Bechstein Hall.
WED.	M. Emil Krall's 'Cello Recital, 8.30. Steinway Hall.
—	Italian Opera, 8. Covent Garden.
THURS.	Miss Gladys Law's Pianoforte Recital, 8.30. Bechstein Hall.
—	Madame Clara Butt and Mr. Rumford's Grand Concert, 8. Albert Hall.
—	Italian Opera, 8. Covent Garden.
—	Broadwood's Concert, 4.30. Aeolian Hall.
—	Mr. York Bowen's Pianoforte Recital, 8.30. Bechstein Hall.
FRI.	Italian Opera, 8. Covent Garden.
SAT.	Miss Evangeline Anthony's Orchestral Concert, 3. St. James's Hall.
—	Curtius Club Concert, 8.30. Bechstein Hall.
—	Concert, 8.30. Crystal Palace.
—	Italian Opera, 8. Covent Garden.

DRAMA

Dramatic Gossip.

'THE WALLS OF JERICHO,' by Mr. Alfred Sutro, will be produced on Monday, with Mr. Bourchier, Mr. Sydney Valentine, Mr. O. B. Clarence, Miss Violet Vanbrugh, Miss Kate

Sergeantson, and Miss Muriel Beaumont in the cast.

'THE TAMING OF THE SHREW' will be presented at the Adelphi about Christmas, with Miss Lily Brayton as Katharina, and Mr. Oscar Asche as Petruchio. It will be played with the Induction.

MISS ELLALINE TERRISS is studying Lady Teazle, with a view of appearing in the character at the new theatre in course of erection in Shaftesbury Avenue.

'FOR CHURCH OR STAGE,' produced by Mrs. Brown Potter at the Aquarium Theatre, Great Yarmouth, on June 8th, 1903, will shortly be presented at the Savoy, together with 'Cavalleria Rusticana.' It is by the Rev. Forbes Phillips.

'THE FLUTE OF PAN,' a four-act comedy by John Oliver Hobbes, produced by Miss Olga Nethersole in Manchester in April last, will during November be transferred by her to the Shaftesbury.

THE promised performance of 'Trilby' at His Majesty's has been postponed until the morning of November 8th.

AMONG the pieces to be produced at the Great Queen Street Theatre by the German Company is 'Rose Berndt,' a recent work by Hauptmann.

THE French theatre in London, so often discussed, is, it is now stated, to be under the direction of Col. Henry Mapleson.

MR. CYRIL MAUDE has resumed at the New Theatre his part of the bargee in 'Beauty and the Barge.'

DURING his country tour Mr. Forbes Robertson is reviving scenes from Macklin's 'Man of the World,' in which he plays Macklin's and Phelps's famous part of Sir Pertinax Mac-sycophant.

MISS WINIFRED EMERY has been engaged by Mr. Tree for the part of Beatrice in a forthcoming revival of 'Much Ado about Nothing.'

'THE PRODIGAL SON,' the novel by Mr. Hall Caine which Mr. Heinemann is to publish on November 4th, is the original of the play of the same name which is to be produced at Drury Lane Theatre.

AMONG the forthcoming revivals of the Mermaid Society is Dekker's 'Honest W—e,' the title of which is changed, in order to meet modern requirements, into 'Bellafront.' The first part of the play, of course, is in question. No record of any performance of the second part seems traceable.

'THE WHITE CAT' is the subject of the forthcoming pantomime at Drury Lane, the authors of which are announced as Mr. J. Hickory Wood and Mr. Arthur Collins. Miss Marie George, Mr. Dan Leno, Harry Randall, and the Grigolati troupe are promised.

MADAME BERNHARDT'S appearance at the Berliner Theater in the 'Dame aux Camélias' had nearly been prevented by an accident to her eye through the breaking in Aix-la-Chapelle of a cab window. Fortunately fragments of glass were successfully removed.

THE most important of recent Parisian productions is 'La Déserteuse,' by MM. Brieux and Jean Sigaux, at the Odéon. The story is that of a *divorcée* who surrenders to her successor the love of her daughter on ascertaining that the child has never been informed by the new wife of her mother's guilt. In addition to this work M. Brieux has no fewer than four dramas in preparation for various theatres.

TO CORRESPONDENTS.—W. de G. B.—H. H. J.—W. H. W.—G. G. S.—received.
F. C. N.—J. H. R.—Many thanks.
No notice can be taken of anonymous communications.

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